SQUARE DANCING

AUGUST, 1971
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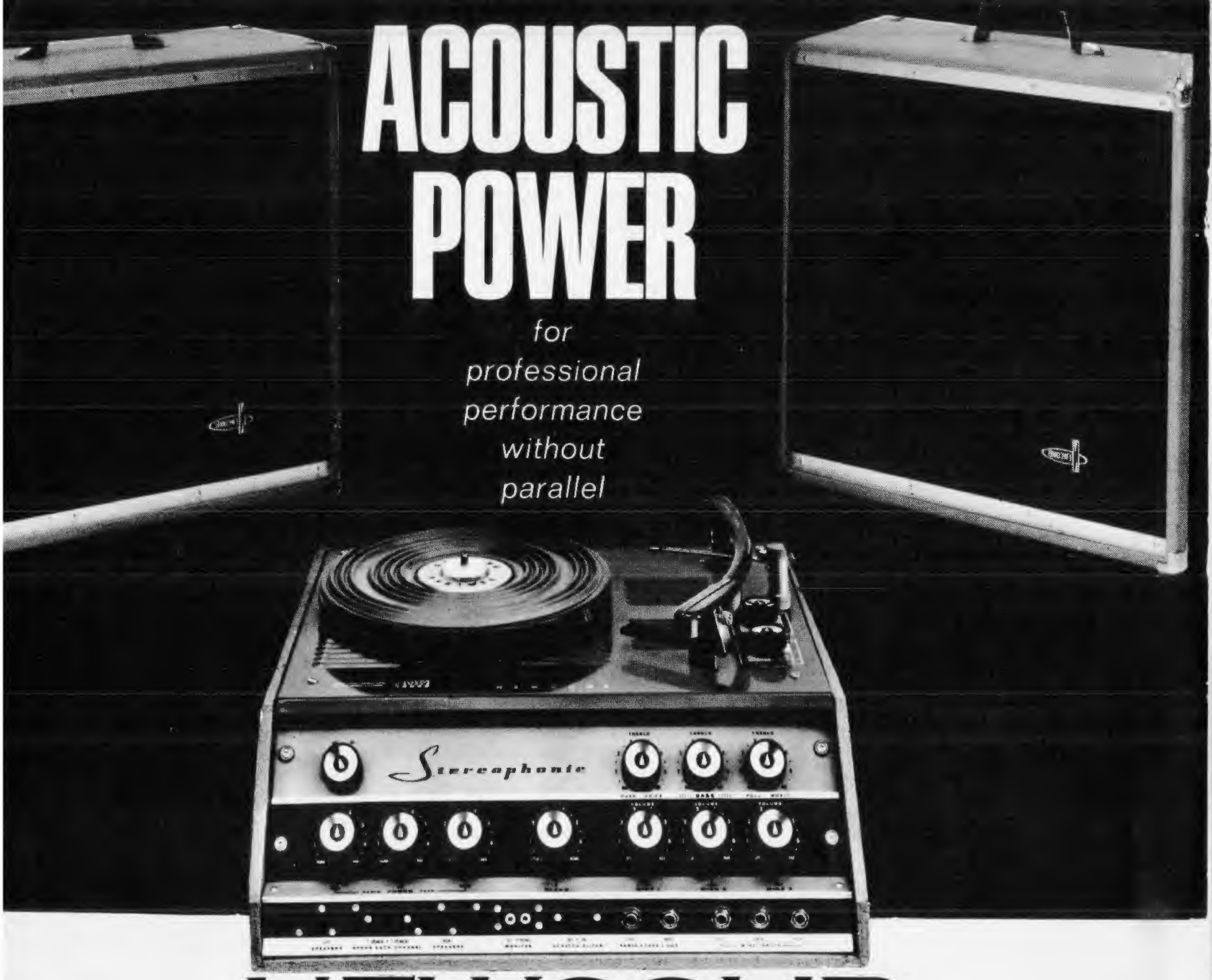
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Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

We have a new club in Berlin—BERLIN TWIRL-AWAYS. I feel fortunate to be asked to call for them. They are a swell bunch, rather small for now, but growing. I believe one of the best gifts they could receive is the enclosed certificate for a year of "SQUARE DANCING." We extend an invitation to all dancers visiting in Berlin. Just call and if we don't have a dance we'll schedule one.

1SG Paul Greer
Battery C, 94th FA
APO New York 09742

Dear Editor:

Square dancing *was* fun, indeed, when we came out here almost a quarter of a century ago. On Saturdays the old homesteaders would come in for the mail, groceries and supplies, and to catch up on the news. Saturday night the one-room schoolhouse would be lighted with Coleman lanterns, all the chairs and desks would be along the walls, and all hands would converge. Ma Aters at the piano, Paul Griswold with the sax, and Barney Giles

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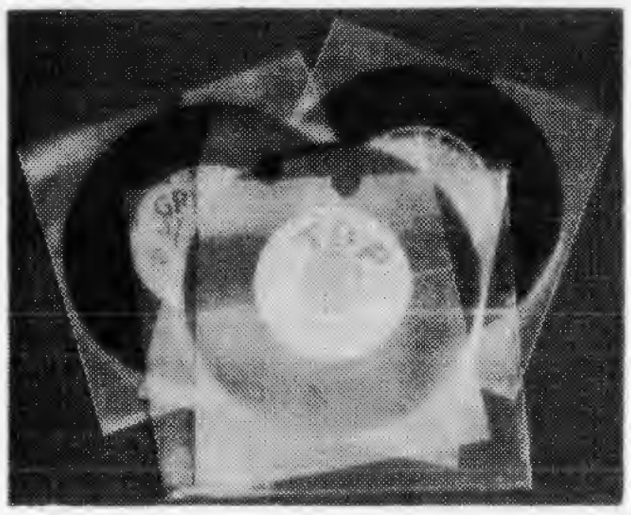
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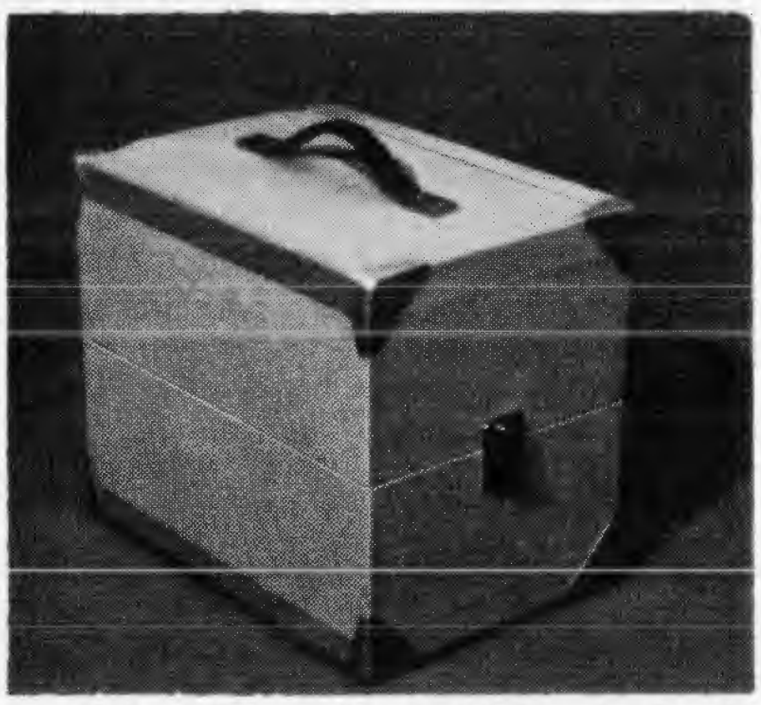
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CONVENTION FEEDBACK: Attendance figures reached the 13,850 mark at New Orleans. (plus factors) Magnificent city for sightseeing; fine facilities; good hospitality. (minus side) Distance between facilities; sound poor in some halls. (consensus) A good convention....Round dance section reportedly tabled proposal for a change in the current method of round dance write-ups.....Next one in Des Moines, Iowa to include a caller's school staffed by Dick Jones of N.Y., Dave Taylor, Michigan and Bob Ruff, California...Kansas City named as host for 1975. That makes Des Moines 1972; Salt Lake City 1973; San Antonio 1974. California gunning for 1976.

AUGUST -- NO TIME FOR SENSATIONAL NEWS: Before going to press we checked the mail, made phone calls and looked everywhere for some last minute flashes but it seems most everyone's on vacation. By the way, this issue goes into the mail July 17, hope you get it by the first. So, have a good summer. We've GONE FISHING!

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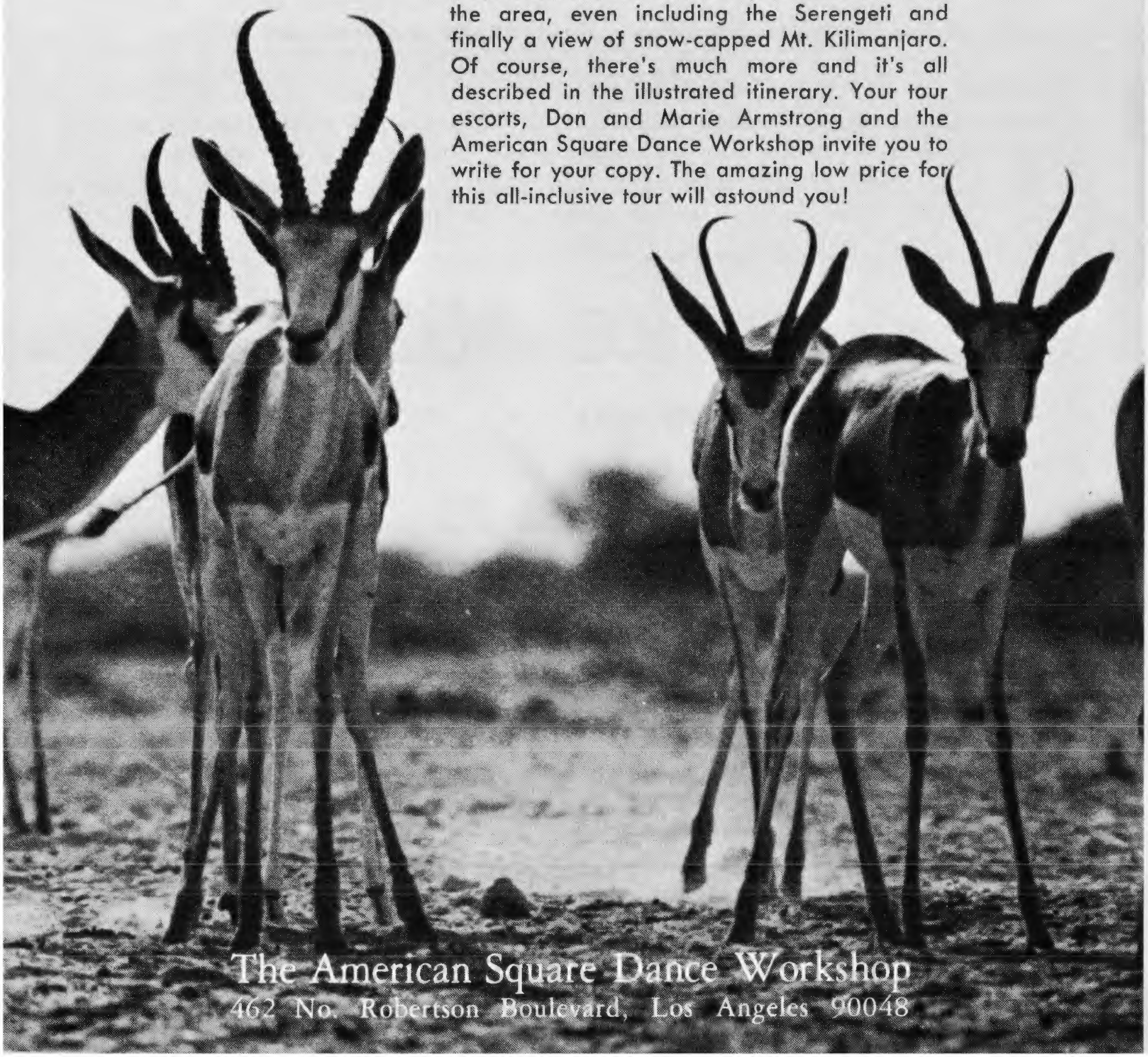
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The American Square Dance Workshop

462 No. Robertson Boulevard, Los Angeles 90048

An SIOASDS Directory Service

Callers and Teachers Associations

EACH YEAR when the American Square Dance Society sets out to update its Callers and Teachers Association listing, we get the same idea. Wouldn't it be great if all associations, dancers, callers, teachers, etc. changed officers simultaneously.

Just a Thought

With the end of dance activities in most areas coming with the beginning of summer, this might be a perfect time to elect officers for the coming twelve months so that with the new fiscal square dance-round dance year starting in September, all officers for the coming twelve months could be listed in this directory.

So, with the understanding that some of these officers may have a few months to serve while others may have already been replaced, we bring you the 1971-72 lineup of callers and teachers associations. It is estimated that there are somewhere in the neighborhood of 5000 active callers and teachers in the field today. Probably more than half of these belong to at least one association and, in acknowledging the good that many of these groups do, we dedicate this issue to them. To any of you whose association is not represented here or whose listing is outdated, we invite you to inform us as soon as possible or whenever your officers change. In that way we will be able to provide the best possible directory listing service.

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DANCER MODULE

A Guide to Better Dancing

SURPRISINGLY ENOUGH some of our simplest square dance movements (do sa do, waist swing, allemande left, etc.) tend to give dancers the most problems. Perhaps because many of these figures are intended to be simple and serve a very definite utility purpose, they at the same time bring out the creative spirit in some of us.

One of these patterns or movements is Weave the Ring. Perhaps you can remember back to the time when exhibitions played such a large part in the contemporary square dance scene. Occasionally, you would marvel at the group that took advantage of every little movement to play it to the fullest. A bow and curtsy was deep and long, sometimes gradually enacted and then suddenly terminated in an exactness that was appealing.

An allemande left used to be a thing of beauty for dancers would "float" past each other, turn and pause on the fourth count, then pull by just as effortlessly into the follow-up movement. Maybe it was this type of thing that led to some of the rather unusual interpretations of Weave the Ring.

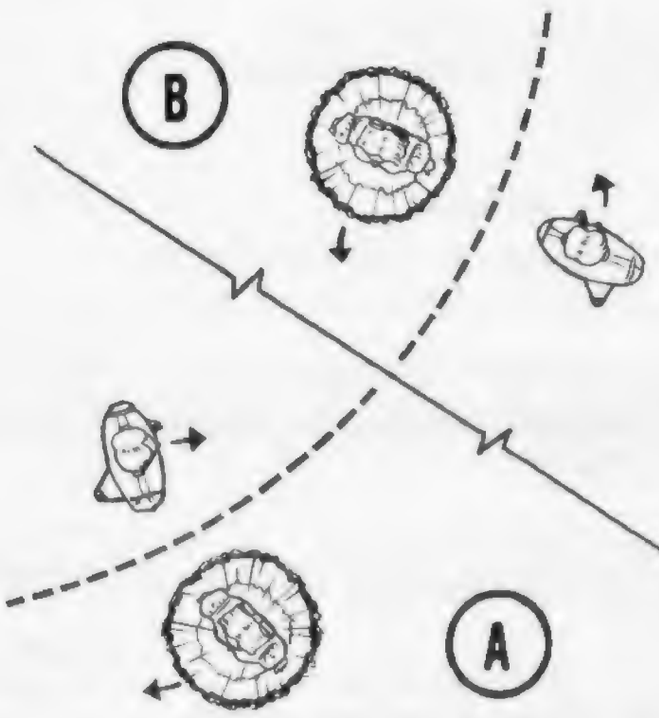
Actually Weave the Ring is simply a grand right and left but without using hands. If you just happen to have a square there handy, have everyone face his partner, give a right hand and then smoothly and effortlessly go through the motions of a right and left grand. You'll notice what a thrifty movement it is—how close you move past each dancer as you pass first right shoulders then left. Perhaps it will take you eight counts to give a left hand to the fourth person and a pull by—all smooth —a picture of sheer dance efficiency.

While you are about it, try doing the same thing, calling it a grand right and left but "don't you touch her." Use the same basic traffic pattern but no hands and see if it doesn't take the same number of steps. Then try it by calling it Weave the Ring. Maybe the first person you come to will do a slight bow or acknowledgment and then each person may begin "boxing corners" moving far into the center or further to the outside. Count the number of steps, eight, ten, more likely twelve or fourteen.

There's really nothing wrong with all of this. Sometimes it's delightful to pause long enough in our hurry hurry rush rush and take a little time to do and enjoy. Maybe instead of changing this, we should start looking at some of our other movements to see perhaps if we are not cutting them too close, moving too fast.

CONSIDERATE SQUARES

WEAVE THE RING



In Weave the Ring, as in a Grand Right and Left, the dancers move past each other passing right shoulders (A), and then left shoulders (B). The ladies move clockwise and the men counterclockwise. Avoid exaggerated "cornering" movements.

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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY

The Dancers Walkthru

IDEA DEPARTMENT

Here's an interesting, quick and colorful hall decoration, suitable to most any time of year, as presented in TRAVEL ON, quarterly publication of the Central Kansas Square Dancers Areas Affiliation. They call it a Balloon Bouquet.

Blow up 10 or 12 brightly colored balloons. These could be the same size or might be a variety of shapes. Tie them tightly to keep the air from escaping and affix to balloon sticks, doweling, or small garden stakes. Put a small piece of modeling or floral clay in the bottom of a container and stand the sticks in the clay. (By the way, a plastic detergent or bleach bottle, cut in half, sometimes makes an excellent container.) Fake leaves, artificial flowers, ribbons, etc. may be added for additional color.

One bouquet might be used as a centerpiece on your entry table or refreshment table; several bouquets would be colorful across the front of a stage, or an entire balloon garden might bloom in your hall at a special party.

TURNING SUMMERTIME INTO CLUB PLAYTIME

With the beginning of the square dance fiscal year only a month away, it's a good time for planning or indoctrinating new officers who are making final preparations for the club dances, the new beginner class, and for the club's participation in Square Dance Week.

Taking advantage of the brief summer lull, one club, the Beverly Hillbillies in West Los Angeles, California, for the past twenty years has held its annual planning session at a barbecue breakfast for outgoing and incoming board members. Over gallons of steaming hot coffee and hundreds of hot cakes and slabs of ham, the club takes its first Sunday morning in August get-together seriously—in a friendly way.

As many veteran clubs discover, time goes quickly once the height of the square dance season arrives. Early August is none too soon to plan the club's anniversary dance, its Thanksgiving Dance or its Christmas party. Actually with the contribution of all club officers, old and new, ideas come fast and in no time at all committees have their working assignments. Teams have been selected for party dances and the pleasure of anticipating the year ahead prevails overall.

Who knows, an idea like this might work with your club. Like a squirrel storing up acorns for the winter an "idea bank" fills rapidly, particularly when propelled by delicious food and enthusiastic companions.

WORKING WITH THE POLICE DEPARTMENT

The Brownwood Twirlers of Brownwood, Texas, held a special dance last January which they fully publicized. Their advertising paid off and they had a good turn-out of dancers, not only from residents but from out-of-towners.

Before the dance, the club president called the local police station to advise them that visitors might be driving to town and looking for the Recreation Building (which, evidently, is not too easy to locate). The police not only gave directions to those who asked but went one step farther and personally escorted some dancers to the site so they wouldn't get lost.

The Brownwood club reporter wrote: "Special thanks to the police force of Brownwood. This might be a good idea for any dance club. Let the police know where you will be dancing. Again, it speaks well for square dancers who don't mind asking the police for help."

So you're going to hold an Open House!

(an idea for square dance week)

AT ONE TIME OR ANOTHER most of us have invited friends to visit our home between certain hours on a Sunday afternoon. A home fulfills one of its best purposes when it is filled with friends—and so it is with square dancing.

There isn't a person in our activity who doesn't have some friends and acquaintances who know little or nothing about square dancing. The purpose of an open house is not only to recruit new people into the activity but also to inform them about what it is we do when we "dress up in those fancy clothes," and so here is an opportunity to do more than just answer their questions. Let them see for themselves. Maybe the boss or some of the men or gals at work have been curious. Perhaps it has never worked out for you to invite them to come and "watch" during a three-hour dance at one of your regular club sessions. Somehow outsiders in civilian clothes feel a bit out of place as they sit alone on the sidelines and watch you have fun.

Aim at the Non-Dancer

But an "open house" is something different. This is geared to the non-dancing friend. It is geared to the folks in church. Perhaps the Sunday School class would like to come over or your local city council, your grocer, your neighbors or even the teenagers in your family who have never really understood what you see in square dancing but have patiently put up with you all these years.

The "open house" idea goes something like this. Pick a time, perhaps a Sunday afternoon when your regular dance hall is available for a couple of hours. Invite folks to come dressed in comfortable clothes. (They are not going to be trapped into dancing but if the opportunity did arise, the ladies might be wise to wear low-heeled shoes.) In addition to seeing that the hall is neat and clean (maybe you've never seen it in the daytime yourself) you may want to decorate it as you would for a party night, adding displays showing your club's history. If yours is an old-time club, maybe a few costumes on hangers going back a number of years will make an interesting talking point.

Work it out with your caller so that the men folk who are interested can come up and look at his public address system. Your club notebooks, photos taken from some of your parties over the years including club visitations, trips by some of the members to national conventions, samples of some of the area's festival programs etc., all will help to open the door to a brand new world that many of these people have never discovered before.

The Program

There's any number of ways that your club can put something of this sort together. Working closely with your caller, you can design a program that will be mostly sociable with a demonstration of "what the club actually does" interjected two or three times during the

afternoon. When the crowd has reached a fair size, your caller or spokesman for the club will want to welcome your guests. Invite them to be seated while you explain (in the next eight minutes) "all" there is to know about square dancing.

You may want to put them in squares and after briefly explaining what a square is and how the basics that a person learns in a beginner class blend them together to allow a dancer to follow the calls, let them do some very simple dancing. Your caller can demonstrate the difference between a patter call and a singing call and also explain what a round dance is.

Whatever you do, don't let these short programs drag. If there is to be talking, instruct your club members before hand to focus their attention on the person doing the speaking. Keep square dance music playing low in the background as the narrator describes the fun club members have, and if you do a square or two you'll find it is wise to cut the length of the squares to just a fraction of their normal time. Remember this is a participation activity, not necessarily a spectator's sport. Anything that goes too long becomes exceedingly boring to the viewer.

If you do want to add a short general participation square or mixer once or twice during the afternoon, it should be one that is well selected and, in itself, not overly long. Perhaps your open house will be the lead-in to an invitation for a full scale one-night-stand sometime soon in the future. In that case it might be well to limit the general participation by non-dancers and just build their enthusiasm and appetite for "their evening."

Other Touches

What you are really doing is putting square dancing and square dancers on display. There should be plenty of time to mix with the people and to "soft sell" the activity. An opportunity for your guests to see square dancing in action, just may be the governing factor in winning more friends (whether they ever become square dancers themselves or not) for the activity.

You may want to provide simple refreshments, punch, coffee, tea, cookies, etc. during the afternoon. A drawing for a few inexpensive door prizes can be an added incentive to bring out guests, but whatever you do, the overall impact could do much to impress your community with the joys and pleasure of American Square Dancing. It would be an excellent way for your club to participate in Square Dance Week this September.

BADGE OF THE MONTH



Some six years ago a group of dancers in Great Falls, Montana, climbed the 15 steps to reach the front door of the building in which they met, and then huffed and puffed their way to the second floor where they danced. There they settled down to select a name for their new club, and when searching for a title that currently was not used in the area and which might be appropriate to their own situation, they logically came up with the Huff 'n Puffers. (Coincidentally the first club president and several charter members worked for the Great Northern Railroad.)

An attractive felt banner in red, black, yellow and white also was designed and made up by two teen members of the group.



SQUARE DANCE DIARY by a square dancer





In many areas late summer is the time for the square dance genius to decide how one can beat the heat and still get in a share of his favorite pastime.

THE HOT WEATHER DANCE

THANKS TO

Ed Peters
Toledo, Ohio

We invite you to send in your suggestion for a scene in the Square Dance Diary.

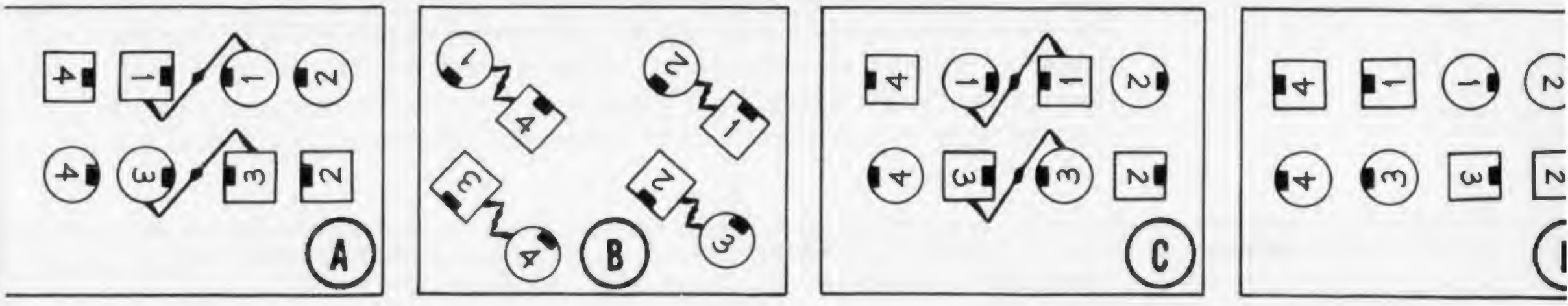
TAKE A GOOD LOOK

a feature for dancers

Callers: You will find some examples on page 36.



Take a look at an "oldie" Dixie Daisy.



JOE: You know what tends to make me uneasy in square dancing? It's those traffic patterns where I suddenly find myself facing out without anything to do while the call continues to direct other couples behind my back.

BARBARA: Dixie Daisy is that type of a movement although we've all done it so long now that no one should get "shell shocked" when he is dancing it.

JOE: The pure *garden variety* of Dixie Daisy starts from a double pass through formation (A). Those in the center simply give a right hand to their opposite and pull by each other. Next they give a left forearm to the person they meet and do a left turn thru (B).

BARBARA: Here's where the waiting comes in as the actives (couples 1 and 3) complete the turn thru, then move to the center to give a right to the person they meet (C), in order to pull by.

JOE: For about four long counts the inactive couples (2 and 4) simply have to wait. They do nothing but wait for the next call. Most important, they don't try to dream up some action or as we have seen folks do in a panic, they certainly don't turn around. The next call will involve them from the facing out position.

BARBARA: The movement is fairly well wrapped up as the actives pull by and they end in (completed) double pass thru position (D) ready for any number of follow up calls.

JOE: They could do centers in and cast off. They could do a cloverleaf. They could do centers out and bend the line or any number of combinations.

BARBARA: Perhaps the "no panic" rule is one that all dancers *must* learn before they can consider themselves fairly accomplished. There are many times when things just don't seem natural but by following the rule that goes with each basic, the dancer will usually discover that by simply being patient, everything will "come out in the wash."

ON THE COVER

BACK IN THE EARLIER DAYS OF SQUARE DANCING, when each dance sequence started with the number one couple being the first to do each pattern, it was normal that the most capable and expert in the group would fill that head spot. Today's dancing is equally hazardous for everyone in the square, but still, when one couple is missing it will almost invariably be that first spot that needs the dancers. It's just a question of time now before our cover set finds its missing couple, even if they have to "borrow" it from another square.



ROUNDANCER MODULE

ROUND DANCE TEACHERS *Associations*

BACK IN THE DAYS WHEN ROUND DANCING first really made the scene only a few dances had been composed and every one danced these routines regardless of their degree of complexity. As the activity grew, more couples became involved in teaching round dancing, the number of dancers increased, clubs and classes were formed and the urge to create routines was born. Sincere and dedicated teachers began to feel the need for exchanging thoughts and ideas to bring order and progress to round dancing. Teacher associations came into being as a result. In some cases square dance callers and round dance teachers banded together to form an organization of callers and teachers. If your association is not listed here, or if there is an error in the listing, we invite you to write us so that we can make any necessary corrections for future directories.

Arizona

Arizona R/D Leaders Assn.—Ed Skiba
2528 E. McKellips Rd., Lot 144
Mesa 85201

California

Northern California R/D Teachers Assn.—Bob & Betty Dean, 408 Landis Circle, Auburn 95603

R/D Teachers of So. Calif.—Frank Hall
1912 W. 91st Pl., Los Angeles 90047

R/D Teachers Assn. No. Calif.
Bill Stapp, 3000 LaVia Way
Sacramento 95825

San Diego R/D Instructors
Bea Adams, 1676 Chatsworth Blvd.
San Diego 92107

District of Columbia

R/D Teachers Council of Wash., D.C.
Dottie Heatwole, 6800 Melrose Dr.
McLean, Virginia 22101

Florida

Gulf Coast Evaluation Board
Harold Eicher, 4865 Tri-Par Dr.
Sarasota 33580

R/D Council of Florida
K. O. Williams, Rte. 1, Box 33X
Titusville 32780

Georgia

Dixie Fed. R/D Council
Audie Lowe, P.O. Box 626
Quitman 31643

Illinois

Chicagoland R/D Leaders Society
Otto Seidelman, 606 2nd Ave.
Aurora 60505

Indiana

R/D Council of Indiana—Bob Godby
8026 E. 34th St., Indianapolis 46226

Iowa

Central Iowa R/D Teachers Assn.
Paul Tinsley, R.R. #2
Ottumwa 52501

Kansas

Kansas R/D Assn.—Stan Andrews
5501 W. 85th Terrace, Overland Park 66204

Louisiana

Greater New Orleans R/D Teachers
Carl Bruning, 5350 Charlotte Drive
New Orleans 70122

Massachusetts

Accord R/D Leaders of N.E. Mass.
Paul Channel, 39 Charnock St.
Beverly 01915

New England Council of R/D Teachers Assn.—Tom Potts, 27 Fenno Dr.,
Rowley 01969

Missouri

Mo. State R/D Assn. Inc.
Lucyan Ziemba, 2017 A. Ann Ave.
St. Louis 63104

Mid-A.R.D.T.A.—Lloyd Booth
3524 Sherman Dr., Independence
64055

New Jersey

Northern N.J. R/D Leaders Council
Doc Tirrell, 3 Churchill Rd.
Cresskill 07626

Ohio

Miami Valley R/Dancers
Eddie Boehringer, 37 Marathon
Dayton 45405

Oklahoma

Okla. R/D Assn.—Paul Gravette
2612 W. Park Pl.,
Oklahoma City 73107

Pennsylvania

Dance Leaders of Delaware Valley
Ada Rogers, 784 W. Manatawana Ave., Philadelphia 19126

Rhode Island

Rhode Island R/D Council
Bill Calderone, 239 Olney Arnold Rd.
Cranston 02920

South Dakota

Black Hills R/D Assn.
Ernest Schleuning, Rte. 2, Box 15
Rapid City 55701

Tennessee

Dixie R/D Council—Tom Hubbard
5700 Riverside Dr. N.W.
Augusta, Georgia

Texas

Texas R/D Teachers Assn.
Arthur Leslie, 302 Waverly Dr.
Corpus Christi 78412

Canada

Winnipeg R/D Teachers Council
Bob Ritch, 120 Imperial Avenue
St. Vital, Manitoba

PANEL NEWS

Coverage of the Round Dance Panels at the National will be reported as soon as the information is received from those in charge of the meetings at the 20th Convention held in New Orleans in June. A number of subjects were on the agenda for discussion and the reports from the meetings will be of interest to the many people in the activity who were unable to attend in person.



Larry and Nance Brumleve, Louisville, Ky.

THE BRUMLEVES STARTED SQUARE DANCING in 1950 when it was so new in their area that it was danced in a large circle (squares arrived a little later). There were no clubs and the only sponsors of this type of fun recreation were the City and County Recreation Departments. Larry had to be practically "dragged" to the weekly sessions, but after a short time he was the one who wanted to dance every night.

While attending an International Square Dance Festival in Chicago in 1953 Larry and Nance were thrilled by the round dance exhibitions and decided that round dancing should be a part of the Louisville dance picture. The following year they eagerly joined a class conducted by Lee and Opal Green. As this class progressed others were started and soon Roundaliers round dance club was formed. The Brumleves were the first presidents of the club and are still active members.

1958 was the year Louisville hosted the National and Larry and Nance assisted the Greens with their duties as Round Dance Chairmen. Following the convention they traveled to numerous workshops trying to learn all they could from the Hamiltons, Smiths, Turners, Fosters and others. Frank Hamilton's "American Round Dancing" and "Roundance Manual" were also of great help.

In September of 1961 a group of dancers formed a round dance club for the purpose of *learning basics* and popular rounds and invited the Brumleves to be the teachers. The club was named "Sil-O-Ets" and Larry and Nance are still the instructors. It's a warm and friendly group who enjoy dancing together. In addition, Larry and Nance conduct a Monday night workshop, two beginner classes, and handle the rounds at a Saturday night square dance club.

Larry works as a supervisor at the DuPont Neoprene plant and Nance is a fulltime housewife, having retired from secretarial work several years ago. She also finds time to help out at their daughter and son-in-law's flower shop.

The Brumleves believe that smooth dancing is fun dancing and prefer to stress the "how" rather than "how many." To them round dancing means lasting friendships, delightful music, wonderful exercise, challenge and spice all rolled up into one. Their two attempts at choreography resulted in Golden Sands, written in 1959 and Seems Like, a 1966 Grenn release.

ROUND DANCE STYLING



ESCORT POSITION

Last month (July '71) concluded our monthly round dance position feature. We are now in the process of combining these illustrations into a one page Round Dance Position Chart. Look for the announcement of the availability of this handy guide in a future issue of SQUARE DANCING.

(Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)

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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY

• Chapter ten

CALLER MODULE

continued

The Use of "Zero Movements" and "Equivalents" in Calling

By Jay King, Lexington, Massachusetts

Last month Jay King wrote about Zero Movements. This month he continues and turns his comments to the subject of "Equivalents."

• An equivalent is a call or short series of calls that has the same positioning effect as another call or short series of calls. The idea of equivalents came into calling almost from the beginning of the "western" or contemporary movement. For example, one of our early modern dances required the active couples to start from home and do a "pass thru, then separate and go around one, come into the middle and pass thru, split two and separate around just one" etc. etc. Not long after this "goalposting" figure was invented, callers began having the actives "pass thru and face partner" or "box the gnat then face to the middle" and even later "star thru" and "slide thru." It turns out that any of these latter four calls, if given for regular couples in home position (by "regular couples" is meant a man with a girl on his right), is *equivalent* to "pass thru, separate around one and come into the middle."

One of the most important things for a caller to understand is that the "framework" for most dance patterns is made up of (or can be reduced to) a very few "bread and buttter" basics like pass thru, right and left thru, dive thru, star thru, two ladies chain, etc. Knowing this, the caller can learn to use these very basic basics and then learn step-by-step to substitute equivalents for the basics he already knows. Equivalents, like zero movements, must be used in dance patterns that *go somewhere*. In other words, it does no good to know an equivalent for right and left thru if the caller doesn't know how he intends to use right and left thru in the first place! The more at home a caller becomes using pass thru, right and left thru, dive thru, star thru, etc. the more he'll be at ease using equivalents for these calls.

Equivalents are fully as useful as zero movements in helping the caller provide variety and in freeing him from memorizing all his dance patterns. A caller can never be entirely free of memorizing, of course. He has to memorize (or learn) what happens to the shape of the square as he gives each call, what hand or hands the dancers have free as each call is completed, how to maneuver dancers into the proper set-ups for a left allemande, what combinations of calls fit smoothly together, how many steps on the average it will take a dancer to complete a given basic, etc. etc. But by the act of memorizing a few simple patterns and also memorizing some equivalents for the basics used in those patterns, the caller has actually freed himself from having to memorize entire

tips. It isn't difficult to illustrate why this is so. Here is a short dance pattern using very basic basics.

Heads (Sides) **star thru**
Pass thru
Right and left thru
Dive thru, pass thru
Allemande

That pattern wouldn't exactly bring the house down, but it's useful as a framework for using equivalents. For one thing, it's easy for the caller to remember and for another, it moves to a proper left allemande. By knowing a few good danceable equivalents for star thru, pass thru, right and left thru and dive thru, the caller puts himself in a position to inject lots of variety into that pattern without getting himself "lost." To illustrate the principle, one equivalent for each of the basics in the pattern will be used.

Basic	Equivalent
Star thru (for regular facing couples)	**Swing thru, spin the top, right and left thru**
Pass thru (for regular facing couples)	**Swing thru, centers trade, turn thru**
Right and left thru	**Swing thru, girls trade, boys trade, boys run, wheel and deal**
Dive thru, pass thru	**Do sa do to a wave, all eight circulate**

Suppose the caller wants to substitute the equivalent for star thru in the pattern. He simply replaces star thru with swing thru, spin the top, right and left thru on the spur of the moment and his mental picture of the dance pattern remains exactly the same as it was. For the dancers, however, the pattern is more interesting because a swing thru, spin the top, right and left thru from a dancing standpoint is not at all like a star thru even though the end result from a *positioning* standpoint is the same.

The name of Jay King, author of this chapter, is familiar to the readers of SQUARE DANCING as a creator of interesting dance material, much of which has appeared in the Workshop pages of this magazine. At the end of this chapter you'll learn more about Jay and his many contributions to square dancing.

Suppose the caller wants to substitute equivalents for both star thru and the right and left thru. The pattern then goes like this:

Heads swing thru
Spin the top
Right and left thru
} = **Heads star thru**

Pass thru

Swing thru
Girls trade, boys trade
Boys run, wheel and deal
} = **Right and left thru**

Dive thru, pass thru
Allemande

Suppose now the caller wants to replace pass thru with its equivalent. The pattern becomes the following:

Heads star thru

Swing thru, boys trade
Turn thru } **= Pass Thru**

(Since the actives have left hands free here, the caller has them do a do sa do with the outside two before the right and left thru)

Dive thru

Swing thru, boys trade, turn thru = Pass thru

Allemande

And finally, suppose the caller wishes to use all the equivalents listed. The pattern then looks like this:

Heads swing thru
Spin the top
Right and left thru } **= Heads star thru**

Swing thru, boys trade
Turn thru } **= Pass thru**

Do sa do the outside two

Swing thru
Girls trade, boys trade
Boys run, wheel and deal } **= Right and left thru**

Do sa do to a wave
All eight circulate } **= Dive thru, pass thru**

(Dancers end in two parallel right-handed waves so the allemande has to be preceded by another call or calls)

Balance, change hands

Allemande

In this chapter, only the basic idea behind the use of equivalents has been presented. If used to the full, the practice of substituting equivalents for "basic" basics in simple patterns is, like the use of zero movements, a straightforward way for the caller to begin to move away from brute memory work and in a sense to "glorify" or modernize dances he has already learned. If he will learn to use both equivalents *and* zero movements in his patterns, his ability to provide variety can become almost unlimited.

About the Author: In addition to calling and creating dance material, Jay King provides valuable help to callers through his Training Tapes for Callers, two textbooks entitled The Fundamentals of Calling and How to Teach Modern Square Dancing, and the monthly series, Hashing It Over.

Next month Chapter Eleven will be directed at helping club callers to be effective in their leadership. Some of the subjects to be discussed by author Jim Mayo include major areas of club operation and human interaction with which callers find themselves involved.







Style Lab

CONTRA: PRETORIA

ONCE A PERSON HAS BEEN SMITTEN by the Contra bug it is fun to see how many different types of contras there are. Last month (July '71) we looked at the contra Queen Victoria which, as a duple minor (considering the entire long line of dancers as your *major*), it divides into groupings of two or duples for the action. Like Queen Victoria, Pretoria is danced with all the men in one line and all the ladies in the other—no cross-over. (1) The first, third, fifth, etc. couples are active and to begin the dance, the actives swing their partner in the center in the formation (2). Finishing their swing the man puts the lady on his right side and each moves a foot forward. The inactives face the foot of the hall and all four form a line (3) and move forward with the music four steps. The couple in the center retains hand holds and does a wheel around with the man backing up and the lady going forward as the two on the outside simply do a U turn back, turning in (4). The resulting lines of four (5) move forward to the head of the hall about four steps then, with the person at each end of the line hold-













the head of the hall (16). They move forward until they have passed one person, then they separate, the lady turning to her right, the man to the left and walk around behind that person (17) then back into the line to the spot they just vacated. This completes one time through the routine for a total of 64 beats of music. To start through the entire sequence the second time, the same active couples step into the center to swing their partner. The couple at the head is "dead" or simply without anything to do for the length of this sequence. Then they become active. The couple at the foot of the line would also normally be inactive and, instead of swinging as shown would remain stationary in the line during the next sequence.

This is but one variation of the popular contra Pretoria (done to Top record Dancing to Pretoria No. 25066. Also on Lloyd Shaw). In the original form at the spot (Pictures 7, 8 and 9) when the ladies stay in place and the men take the action, the couples would work as units and the two men in each duple unit would move forward, split the two ladies facing them, separate, move around behind that lady and return to place. In a "men cast thru" the same action would occur later when the men stand in place and the ladies do a solo for eight counts (photos 12, 13, 14 and 15). In each foursome the two ladies would move forward together, splitting the opposite pair of men they would separate, walk around behind the one man and return to home position for a "ladies cast thru" (for the calls for this contra see page 35 in the Workshop).













ing the pivot, the dancers cast off three quarters around (6) to complete the first half of the action. In many contras there is one point around which the dance interest is centered and in Pretoria, the next four segments, each taking eight steps, set it apart as something truly different and challenging. Looking back to the first picture, you will note that couple 1 (nearest to you) and couple 2 (just below them) will work as a unit. The same goes for couples 3 and 4 and for couples 5 and 6. When the dancers come down the hall and complete their cast off (6) each of the active (odd numbered) couples has traded places with his inactive couple so that the couple nearest you now is No. 2. The next is No. 1, the next is No. 4, etc. The odd numbered couples are still active, of course.

As the ladies stay in place the men in eight steps move forward (7), passing right shoulders they move behind their partner (8) and return to their line and turn in place (9).

Next, all the inactive couples cast down. They move forward and face the foot of the hall (10) move toward the foot, passing just one person. They separate, the man turning to his right, the lady to her left, and walk around that person (11) and return to their place in their lines.

Then as the men stand in place the ladies move forward (12) pass right shoulders with their partner, walk around behind him (13) return to their line (14) and turn in place (15).

For the last grouping of eight counts, the actives take a step forward then turn to face







THE FRONTIER DANCE



by Robert Lee Cook, Boulder, Colorado

The Covered Wagon Era

(Continued)

• Some information regarding the Mormon Pioneers is available, but again is tantalizingly sparse. This advance party consisted of 143 men, 3 women, and 2 children, and there are descriptions of men dancing with each other along the way, performing "pigeon wings and other figures." Brigham Young, feeling that card playing, profanity, dancing and other frivolities had gotten somewhat out of hand along the trail, sternly rebuked the party, reportedly saying in part: "Suppose the angels were witnessing the hoedown the other evening . . . would they not be ashamed?" In speaking of the Negro dance, he said: "They will hoe down all, turn summersets, dance on their knees. . . ."

The date was May 29, 1847, and the term *hoedown* was even then in common usage. What was it? Why, a dance on the green, a dance which would "hoe down" the grass or whatever else was underfoot, and a dance in which each dancer strove to outlast, or "hoe down," the other dancers.

The Mormons, well-disciplined and working for a common goal, sang and danced their way westward to Utah, where they have been singing and dancing since. Until the advent of the "modern" or contemporary square dance in which conformity has stifled old or regional styles and novelty has driven the old dances out of sight and mind, the traditional American square dance probably survived in its purest state in the Salt Lake country, and some elements of the early pioneer dance must surely survive there.

1849 was "the year of madness," when gold fever turned the eastern states hysterical and vast masses of people from all over the nation set forth to make their fortunes in California. There was a good deal of socializing along the trail, and there are many mentions of dances — although again, no descriptions of the dances. With people from all the states and regions on the trail, there must have been a curious and exciting mixture of patterns and styles. An occasional hint about the dances comes through in a journal or a diary. We may safely assume that quadrilles, contras, even running sets were enjoyed. There may have been some couple dances or some few simple rounds, depending, of course, upon the religious austerity of the particular group involved, for many grandsons of the Puritans were among those westering. Preachers outnumbered dance callers and fiddlers, and there were undoubtedly more Bibles than dancers along the whole California Trail.

The Wagon Train people were, for the most part, agricultural people (until gold fever attracted every sort of occupation and person) —simple, steadfast, moral, more often illiterate than lettered. They were a rather uncomplex people, with simple tastes and a simple culture. Their dances undoubtedly were simple and, except for the basic square formation of the quadrilles, would probably be totally alien to today's modern dancer and caller. The dancing was undoubtedly crude, unpolished, sloppy, but *fun!* The people danced for enjoyment and relaxation, showing off their individual styles, doing their best to "hoe down" all other dances. The floors were prairie sod, mountain

meadows, river banks. The music was most often a fiddle, although guitars and flutes are often mentioned, along with mandolins, "bones," and an occasional harmoneum. A journal dated July 16, 1846, comments: "We formed lines for a dance." Another journal of 1851 notes: "There was feasting and waltzing." Costumes were workaday farm and work clothes that had been worn at home, plus some new Spanish styles such as the broad-brimmed hat or Mexican-style boots or a guitar which, via Missouri, had somehow found its way from Santa Fe or Taos to the Green River or Salt Lake country.

1851 found dancing flourishing in the Southwest, in Utah, and in California and Oregon, or wherever else Pacific settlements were formed; but except in these places the two prime requirements of widespread dancing—womenfolk and established settlements—still were lacking. People were still transients, and the frontier dance remained a transient dance, a random mixture or succotash of many eastern American patterns, with touches of the Spanish or the French. No western regionalism, styles or combinations could yet appear, except perhaps in a tentative way in Utah and Pacific States, and the vast problems besetting the travelers, even by 1855, were so serious and demanding that there was no time for formation of an organized, complex, consistent dance development.

All of this was about to change. The trails were by now well-known and well-marked, the overland journey beginning to be almost routine. Two things would bring about settlements with womenfolk in them, and so bring the Frontier Dance to quick and full flower: the discovery that the "Great American Desert" could be farmed, and the Pikes Peak Gold Rush. The seeds of the dance had been planted, and in 1859 they really began to sprout!

Free-for-All

This month we conclude the chapter on The Covered Wagon Era. In future issues Bob Cook will continue with his story of the Frontier Dance of the Plains and Rocky Mountain States. The history of the Miners, Clodhopper Dance, the Poor Cowboy and the Frontier Dance Today will be covered.

BULLETIN TWENTY

The Sets in Order
AMERICAN SQUARE DANCE SOCIETY

SQUARE DANCE WEEK — 1971

The prospects of more areas taking part in a universal SQUARE DANCE WEEK next month than participated last year looks bright. However, with one year of the experiment behind us it would appear that different areas are trying out various dates. It's quite possible that as many as six different weeks in the September-October period will be observed. In one respect this is fine. The square dance world should discover, when all the results are in and tabulated, just what specific time period is the best for the greatest number of areas. However, the goal of arriving at one set of dates that can be observed by all areas, thereby generating the greatest mass promotional attraction for the activity, hopefully will be decided impersonally and unselfishly when all polls are taken later next month. If your state and city is participating in a SQUARE DANCE WEEK celebration this year, please send us a good clear photo copy of your official proclamation signed by your governor or mayor and, if possible, include a report that we can utilize later in our wrap-up.

It's a SQUARE WORLD after all



SQUARE DANCING IS ONE ACTIVITY that is enjoyed in many parts of the world. Just a few of these areas are mentioned in the following. Add to these England and the countries of continental Europe, Japan, Taiwan, Australia and New Zealand, South America, etc. and it becomes apparent that it is truly an international recreation. Indeed, square dancers and square dancing is the same regardless of geographic location.

Puerto Rico

Square dancing began in Puerto Rico in 1964 and 1965 with the organization of three clubs. Now there are six clubs of enthusiastic dancers, dancing at least once each week in different areas of this 100 by 30 mile island.

All of the clubs own their own equipment and dance to records when there is no caller. There are a number of young beginning callers, some of whom are excellent square dance teachers. All clubs hold beginners classes twice each year for approximately 20 lessons and there is a great deal of visiting between clubs, especially when a caller is present.

An Island-wide Jamboree, with afternoon workshop and long after party is held three times a year with sponsorship rotated among the clubs. Attendance runs between 100 and 200 dancers. Island callers alternate tips and sometimes callers from the States are imported. Square dancing is well established and anyone transferred or visiting will have no difficulty in locating places to dance in the area.

New York-Canada

The Seaway Squares of Massena, New York, located on the banks of the St. Lawrence River which is the boundary between the United States and Canada and Whirlaways Square Dance Club of Cornwall, a city in Canada across the International Bridge has a unique relationship among square dance clubs.

The two clubs meet together in a spirit of International friendship every week. Every other Friday evening (2nd and 4th) the group dances at the YMYW club in Cornwall, while on the 1st and 3rd Saturdays the dance is held at Jefferson School in Massena. Windell Hughes of Plattsburg, New York calls the tips in Massena; Harry Peterson of Ottawa, Canada handles the mike chores in Cornwall.

This kind of International friendship shows the fine spirit of cooperation that exists in the square dance world. Perhaps our diplomats could benefit by examples such as this.

Manila

The Manila Hoedowners is an international group of people who enjoy square dancing. So the theme chosen for their 1971 Square Dance Jamboree held January 23 at the Manila Polo Club was — Square Dance International. In order to show that while this is basically an American pastime, people throughout the

OVERSEAS DANCERS REUNION THIS MONTH

The overseas Dancers are going collegiate — or so it would seem. They're going to Colorado State University at Fort Collins, Colorado for their 9th Annual Reunion on August 12-14, 1971.

A special package deal has been put together and it is a most attractive one. There will be workshops, dancing, and meals in the Student Union Building, a short walk from Parmelee Hall, the student dormitory where the dancers will be lodged. Thelma and Harold Deane are hosting a "pre-union" party at their home where those attending can greet old friends and meet new ones.

The University will conduct continuous recreation programs for children of all ages. There is no charge for this service except the rental of horses for riding, etc.

Information may be obtained by contacting Ralph and VeVe Hay, 2331 Paris St., Aurora, Colo. 80010 or Harold and Thelma Deane, 1849 Michael Lane, Fort Collins, Colo. 80521.

world enjoy the activity, national flags were borrowed from several embassies in Manila to represent the nations of which club members, both past and present, are citizens.

Some 150 dancers and 10 callers attended the affair which began with an afternoon workshop. Pampanga Promenaders club caller Gene McCullough started the Grand March. Hoedowners former caller, Del Hamilton of Cleveland, Ohio, in town on business, attended. A new caller to the Philippine scene, Mac McDaniel called at the Jamboree. Mac is slated to assume the calling duties at Clark AFB for the Pamanga Promenaders when Gene McCullough returns to the United States.

All dancers in the Philippines invite anyone traveling through Manila to stop in and dance any Thursday night at the Union Church in Makati, Rizal, just outside Manila.

Graduation on Guam

The Tradewind Squares held commencement exercises for the largest square dance class yet to graduate at Andersen AFB. A total of 30 proud graduates joined the large scroll of active members.

The ceremony was held February 13, in the Tropicana Service Club. Since Valentine's Day was so near, the theme for the occasion was "Hearts and Flowers." The evening began with a potluck buffet, after which the class lined up for the Grand March. During the tip that followed, they were tested on what they had learned in the previous 15 weeks of lessons.

Following the initiation ceremony the graduates were taken on an imaginary journey to the four corners of the square, took the club oath, and were presented with their new club badges. The balance of the evening was spent in doing some serious square dancing.

10th Anniversary on Okinawa

Kadena Air Base on Okinawa was the locale for the Rice Paddy Promenaders' 10th Anniversary Celebration. Over 150 members and guests danced to the calling of Vince Circucci and Gale Bellinger. Helping the promenaders celebrate were members of the Red Hots, Sukiran, and the Stompers from Naha, Okinawa.

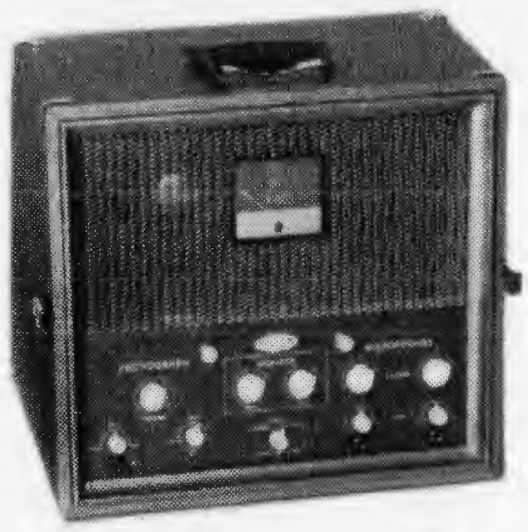
Since the night in April, 1961, when four couples got together and started square dancing to records and teaching their neighbors to dance, there have been over 800 people introduced to the activity through the Promenaders' sponsored classes.

Other yearly events sponsored by the Rice Paddy Promenaders are Barbecued Pig Roasts, a trip to the off-shore island of Ie-Shim where war correspondent Ernie Pyle was killed and where his memorial is located, a Thanksgiving Banquet, Christmas Party, and dancing at the Kadena Karnival. This Karnival attracts over 100,000 people each year in support of various youth programs. The Rice Paddy Promenaders dance every Saturday night at the Kadena Elementary School Cafeteria from 8 to 11 P.M.

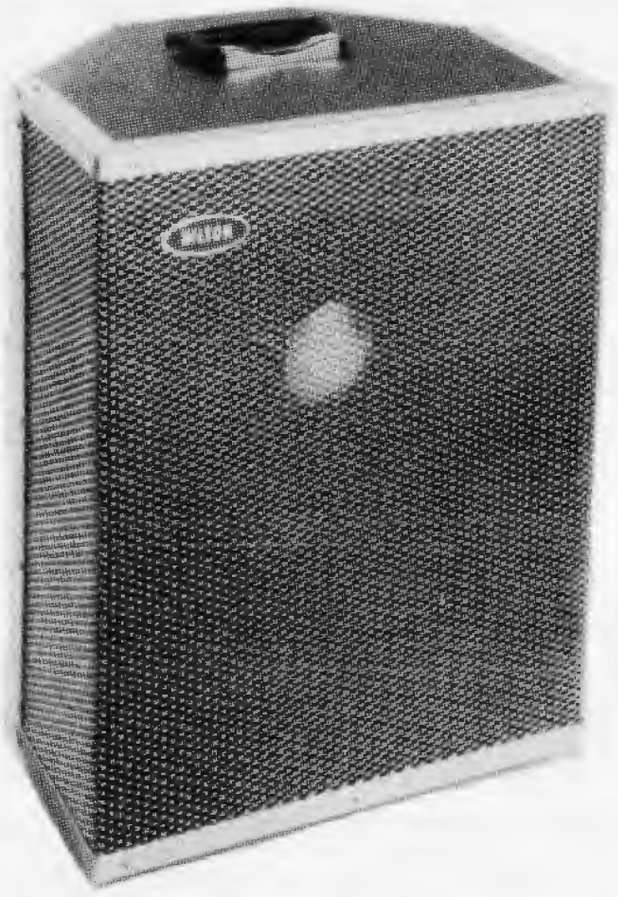
Square dancers from Australia and New Zealand "whooped it up" at the 2nd square dance summer camp at Lincoln College, Christchurch, New Zealand. Pictured are 37 of the 40 dancers who attended the camp which was conducted by Art Shepherd.



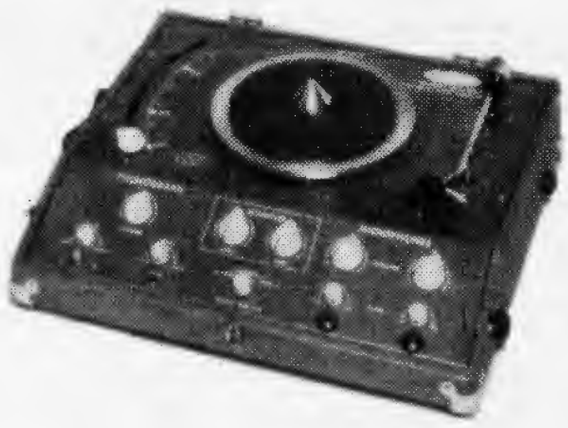
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Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

August, 1971

LIKE TO JOURNEY TO NORTH HOLLYWOOD, California this month and dance with us at Challenge Squares? Bob Fisk will be at the mike for his once-a-month club dance, and between tips may fill you in on another of his activities—serving as pit boss for motorcycle-racing son, Bob. You'll enjoy Bob's exciting patter and melodious singing calls, many of the latter his own recordings. We present here a sample of the brand of patter you may expect, not necessarily original with Bob, but dances that are popular with members and guests of the club.

Side ladies chain
Sides pass thru
Partner tag
Circle four
Sides break to a line
Pass thru
Wheel and deal
Centers pass thru
Step into an ocean wave
Swing thru
Scootback
Boys circulate
Girls trade
Boys run
Cast off three quarters
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Pass thru
Half tag the line to an ocean wave
With the girls in middle swing thru
Boys trade
Boys run
Bend the line
Pass thru
Wheel and deal
Double pass thru
Partner tag
Half tag the line girls in the middle
Swing thru
Boys trade
Boys run
Wheel and deal
Right and left thru
Left allemande

Heads right and left thru
Same ladies chain
Same heads square thru four hands
Circle four to a line
Pass thru
Bend the line
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Star thru
Double pass thru
First couple left
Next go right
Slide thru
Square thru three quarters
Left allemande

Heads pair off
Step to a wave
Scootback
Girls circulate
Boys run around your girl
Bend the line
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Girls pass thru
Do sa do to ocean wave
Scootback
Boys run
Star thru
Pass thru
Left allemande

Sides right and left thru
Rollaway half sashay
Star thru
Do sa do to an ocean wave
Walk and dodge
Bend the line
Star thru
Center two right and left thru
Centers pass thru to an ocean wave
Walk and dodge
Bend the line
Star thru
Center two right and left thru
Substitute
Centers square thru three quarters
Allemande left

One and three square thru four hands
Do sa do with your corner
Make a wave
Walk and dodge
Bend the line
Star thru
Centers pass thru
Step into an ocean wave
Walk and dodge

Those facing in walk ahead one position. Those facing out slide to the right.

Bend the line
Star thru
Center two right and left thru
Square thru three quarters
Find the corner left allemande



BOB FISK

If you see a dancer wearing a badge made in the shape of an airplane you may be sure he is a Bob Fisk fan. Over the past fourteen years Bob has traveled thousands of miles piloting his own plane to fulfill calling dates. As a beginning caller back in Kansas City, Missouri, his idols were Frank Lane and Lee Helsel. "The hours spent and miles traveled to listen to them were well worth it, I learned a lot." At the present time Bob conducts a beginner class and nine workshops, guest calls regularly for several clubs, and has one invitational club. He has served on the staffs of many institutes and since 1963 has been a recording artist on the Blue Star label. Much of his traveling is being curtailed because of the desire to spend more time at home with wife Lois, four children and three grandchildren. Bob and Lois both agree that the nicest part of square dancing and calling are the many friends they've made since their introduction to the activity.

Heads right and left thru
Same ladies chain
Heads square thru four hands
Circle to a line
Slide thru
Pass thru
Trade by
Swing thru
Boys trade
Boys run
Bend the line
Slide thru
Pass thru
Trade by
Swing thru
Boys trade
Boys run
Bend the line
Pass thru
Wheel and deal
Star thru in the middle
Lead to the right
Right and left thru
Dive thru

Square thru three quarters
Left allemande
Heads right and left thru
Sides right and left thru
Heads curlique
Boys run
Swing thru
Girls circulate
Boys trade
Curlique
Boys run
Pass thru
Wheel and deal
Centers pass thru
Swing thru
Walk and dodge
Bend the line
Star thru
Partner trade
Centers pass thru
Swing thru
Girls circulate
Boys trade
Curlique
Walk and dodge
Dodgers trade
Walkers run
Pass thru
U turn back
Pass thru
Wheel and deal
Substitute
Pass thru
Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet Coordinator
Bob Page Square Dance Editor
Ken Collins Final Checkoff

Sides right and left thru
Rollaway half sashay
Star thru
Relay the top
Right and left thru
Dive thru
California twirl in the middle
Relay the top once more
This time turn the star three quarters
Right and left thru
Left allemande

Sides lead right circle four
Break to a line
Pass thru
Wheel and deal
Outsides squeeze in
Pass thru
Wheel and deal
Girls pass thru
Do sa do
Make a wave
Walk and dodge
Girls trade
Walkers run to the right
(Must be the boys)
Pass thru
Wheel and deal
Centers swing thru
Turn thru
Left allemande

Heads right and left thru
Sides right and left thru
Heads curlique
Heads only walk and dodge
Circle four
Heads break to a line
Pass thru
Wheel and deal
Double pass thru
Peel off
Pass thru
Wheel and deal
Boys pass thru
Do sa do
Make a wave
Walk and dodge
Dodgers trade
Walkers trade
Pass thru
Bend the line
Star thru
Swing thru
Boys run
Bend the line
Pass thru
Wheel and deal
Center two star thru
Same pair curlique
Walk and dodge
Right and left thru
Dive thru
Pass thru
Left allemande

Sides pass thru
Partner tag
Swing thru
Girls circulate
Boys trade
Boys run
Bend the line
Pass thru
Wheel and deal
Center two right and left thru
Outsides squeeze in
Eight to the middle and back
Star thru
Double pass thru
First one left
Next one too
Promenade don't slow down
Sides wheel around
Slide thru
Eight chain two
Pull partner by
Left allemande

MOVE ALONG

By Jeanne Moody, Salinas, California

Heads star thru swing thru
Pass thru centers in
Cast off three quarters
Centers pass thru to a line of four
Bend the line up to middle and back
Do sa do to a wave
Spin the top pass thru
Left allemande

SINGING CALL*

SECOND FLING

By Don Hanhurst, Rock Hill, New York

Record: Pilgrim #1006, Flip Instrumental with Don Hanhurst

OPENER, MIDDLE BREAK, ENDING
Four ladies chain the ring
You turn them and then
Join hands circle to the left
Go round the ring now
Do an allemande left
Just like an allemande thar
Go right and left
Men wheel in make a right hand star
Shoot the star do sa do the next one do
Left allemande come back and promenade
Come on and let your hair down
We're going to tear down
And have ourselves a second fling

FIGURE:
Heads square thru four hands around you do
Right and left thru with the outside two
Dive thru star thru cross trail thru
Round just one make a line go up and back
Then right and left thru and now slide thru
Swing with the corner promenade her
Come on and let your hair down
We're going to tear down
And have ourselves a second fling

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

ROUND DANCES

SOMEBODY LOVES YOU — Jay-Bar-Kay 504
Choreographers: Ken and Carol Guyre
Comment: Lively music and a basic routine intended for novice dancers. The music is extremely fast.

INTRODUCTION

1-2 OPEN-FACING **Wait; Apart, Point, Together to** SEMI-CLOSED **facing** LOD, **Touch;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step end M face** WALL **in** CLOSED; **Side, Close, Fwd, —; Side, Close, Back to** SEMI-CLOSED **facing** LOD, —;
5-8 **Fwd Two-Step; Fwd Two-Step end in** CLOSED; **Turn Two-Step; Turn Two-Step end in** SEMI-CLOSED **facing** LOD;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8:

PART B

1-4 **Circle Away Two-Step; Together Two-Step end M face** WALL **in** CLOSED; **Side, Behind, Side, Behind to** SEMI-CLOSED; **Walk Fwd, —, 2 end M face** WALL **in** CLOSED, —;
5-8 **Side, Close, Fwd, —; Side, Close, Back, —; Turn Two-Step; Turn Two-Step end in** SEMI-CLOSED;
9-12 **Fwd Two-Step; Fwd Two-Step end M facing** WALL **in** BUTTERFLY; **Face to Face Two-Step; Back to Back Two-Step end in** OPEN **facing** LOD;
13-16 **Side, Behind, Side, —; Side, Behind, Side, —; Strut, —, 2, —; 3, —, 4, —;**

SEQUENCE: A — B — A — B — A plus Ending.

Ending:

1-4 **Fwd Two-Step; Fwd Two-Step; Walk Fwd, —, 2 to face M** WALL, —; **Apart, —, Point, —.**

ROSE GARDEN — Jay-Bar-Kay 504
Choreographers: Mike and Nancy Hanhurst
Comment: A popular tune and a two-step routine for experienced dancers.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M face** WALL, —, **Touch, —;**

PART A

1-4 **Side, Close, Fwd, —; Side, Close, Back, —; (Breakaway) Side, Behind, Recov, —; (Breakaway) Side, Behind, Recov, —;**
5-8 **Side, Behind, Side, —; Thru, —, Side, Close to** SEMI-CLOSED **facing** LOD; **Walk Fwd, —, 2 to** CLOSED, —; **Pivot, —, 2 end M face** WALL, —;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8:

PART B

1-4 **Side, Close, Turn end Bk to Bk, —; Side, Close, Side, —; Circle Away Two-Step; Circle Together Two-Step end** BANJO **M facing** WALL;
5-8 **Banjo Wheel, 2, 3, —; On Arnd, 2, 3, —; Side, Behind, Side, Front end** SEMI-CLOSED **facing** LOD; **Walk Fwd, —, 2, —;**
9-12 **Fwd Two-Step; Fwd Two-Step; Rock Fwd, Recov, Fwd, —; Thru to** CLOSED **M face** WALL, —, **Side, Close;**
13-16 **Fwd, Side, Close, —; Manuv M face** RLOD, —, **Side, Close; ¼ R Turn, —, Side, Close, ½ R Turn to face** WALL, —, **Side, Close;**
17-20 Repeat action meas 1-4 Part B:
21-24 Repeat action meas 5-8 Part B except to end CLOSED M facing LOD:

INTERLUDE

1-4 **Cross to** SIDECAR, —, **Side, Close; Cross to** BANJO, —, **Side, Close; Cross to** SIDECAR, —, **Side, Close; Cross to** BANJO, —, **Side, Close to** CLOSED;
5-8 **Side, Close, Fwd, —; Side, Close, Back, —; (W Under) Side, Close, Fwd, —; (On Arnd end in** CLOSED) **In Place, 2, ¼ R Turn to face** WALL, —;

SEQUENCE: A — B — First 8 meas of A — Interlude — B — First 8 meas of A plus Ending.

Ending:

1-4 Repeat action meas 1-4 Part A:
5-6 **(Twirl end in** CLOSED) **Side, Behind, Side, Front; Side to** REV SEMI-CLOSED, —, **Corte, —.**

WALTZ IN MAY — Grenn 14146
Choreographers: Ralph and Jeanette Kinnane
Comment: Good danceable waltz music and an interesting but easy routine.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** BUTTERFLY, **Touch, —;**

DANCE

1-4 **Fwd Waltz; Fwd, Fwd, Turn In end facing** RLOD **in** LEFT-OPEN; **Rock Fwd, Recov, Face in** LOOSE-CLOSED; **Thru, Pickup, 2 to end** CLOSED **M facing** LOD;
5-8 **¼ L Waltz Turn; ¼ L Waltz Turn M facing** RLOD; **Bwd Waltz; (Twirl) Back. Side, Thru to** OPEN **facing** LOD;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:
17-20 **Waltz Balance L, 2, 3; Side, Draw, Close; Waltz Balance R, 2, 3; Side, Draw, Close;**
21-24 **Side, Behind, Side; Manuv, 2, 3 end in** CLOSED **M facing** RLOD; **(R) Waltz Turn end facing** LOD **in** OPEN; **(Twirl) Fwd Waltz end in** OPEN;
25-28 **Waltz Away; Roll Across end in** LEFT-OPEN **facing** LOD; **Twinkle, 2, 3; Twinkle, 2, 3 end in facing M** COH **in** BUTTERFLY;
29-32 **Balance Apart, 2, 3; Change Sides, 2, 3 end facing M** WALL; **Roll LOD, 2, 3; Thru, Side to** BUTTERFLY, **Close;**

SEQUENCE: Dance goes thru twice, second time on meas 32 end in CLOSED M face WALL plus Ending.
Ending:
1-3 **Dip Back, —, —; Recov, Touch, —; Apart, —, —.**

CHICAGO — Grenn 14146
Choreographers: Ray and Elizabeth Smith
Comment: Nice music and a routine that although a bit different, is not difficult.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, Cross end** SIDECAR **M face** WALL, **—; Change Sides, 2, 3 end facing** LOD **in** LEFT-OPEN, **—;**
5-8 **Fwd Two-Step; Turn Point Side to** BUTTERFLY, **—, Touch, —; Cross Rock, 2, 3, —; Side, Behind, Side, Thru to face** RLOD **in** REV SEMI-CLOSED;
9-12 Repeat action meas 1-4 in RLOD;
13-16 Repeat action meas 5-8 except to end M facing WALL in BUTTERFLY:

PART B

1-4 **Side, Close, Side to end facing** LOD **in** OPEN, **—; Fwd, Lock, Fwd, —; Fwd, Close, Back, —; Rock Back, —, Recov to Back to Back, —;**
5-8 **Side, Close, Side to end facing** RLOD **in** LEFT-OPEN, **—; Back, Lock, Back, —; Back, Close, Fwd, —; Rock Fwd, —, Recov to** CLOSED **M facing** WALL, **—;**
9-12 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Thru to** LEFT-OPEN, **—; Side, Close, Thru to** CLOSED **M facing** WALL, **—;**
13-16 **Turn Two-Step; Turn Two-Step to end facing** LOD **in** SEMI-CLOSED; **(Twirl) Walk Fwd, —, 2, —;** SEMI-CLOSED **3, —, 4, —;**

SEQUENCE: A — B — A — B plus Ending.
Ending: After completing Part B the second time, gently bump M's R and W's L hips together twice to coincide with the cymbal crashes at music's ending.

WHISPERS — Hi-Hat 888
Choreographers: Eddie and Audrey Palmquist
Comment: The music has a fox-trot flavor. The experienced dancer should enjoy this routine.

INTRODUCTION

1-4 DIAGONAL OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M face** LOD, **—, Touch, —;**

PART A

1-4 **Fwd, —, 2, —; Fwd, 2, 3 end in** SIDE-CAR **M facing** LOD, **—; Fwd, 2, 3 to** BANJO, **—; Run Fwd, 2, Fwd, Lock;**
5-8 **Fwd, —, Manuv, —; 2 to** CLOSED **M facing** RLOD, **Close, Pivot, —; 2 to end facing** WALL, **—, Recov, —; Back, —, Side, Close;**
9-12 **Side, —, to** SEMI-CLOSED **face** LOD, **—, Thru; In Place, L Turn to** BANJO **M face** RLOD, **Back, —; Back, —, Side, —; Fwd, —, Recov, —;**
13-16 **Back, Lock, Back, —; Banjo Pivot, —, 2, Fwd; Manuv, —, Side, Close to** CLOSED **M facing** RLOD; **Pivot, —, 2 end M facing** LOD, **—;**

PART B

1-4 **L Turn, —, 2, Close end M face** RLOD; **L Turn M face** WALL, **—, Side, Close; Side to** BANJO **M face** LOD, **—, Fwd, —; Fwd, Lock, Fwd, —;**
5-8 **XIF, Check, XIB, Side; Fwd, Lock, Fwd, —; XIF, Check, XIB, Side; Fwd, Lock, Fwd, —;**
9-12 **Fwd/Turn to** CLOSED **M face** WALL, **—, Side, Close; Side, Close, Slide, Draw; Close/Point, —, Change/Point to** SEMI-CLOSED **facing** LOD, **—; Tap, Tap, Step/Point, —;**
13-16 **Step Thru to** CLOSED **M face** WALL, **—, Side, Close; Side, Close, Side to** BANJO **M face** DIAG WALL **and** LOD, **—; Manuv, — end M facing** RLOD, **Side, Close; ½ R Pivot, —, 2 to end M facing** LOD, **—;**

SEQUENCE: Dance goes thru two and a half times. Step Apart and Ack.

MUSCRAT RAMBLE — Hi-Hat 888
Choreographers: Harmon and Betty Jorritsma
Comment: A fun dance with music that makes you want to move.

INTRODUCTION

1-4 SEMI-CLOSED **Wait; Wait; Fwd, —, Point Fwd, —; Back, —, Point Back, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, Close; Walk Fwd, —, Face to** BUTTERFLY **M face** WALL, **—;**
5-8 **Side, Behind, Side, Touch; (Wrap) Side, Behind, Side, Turn/Touch to face** LOD; **(Unwrap) In Place, 2, 3, Turn/Touch M face** WALL **in** OPEN-FACING; **Side, Close, Thru, — to end** SEMI-CLOSED **facing** LOD;
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in OPEN:

PART B

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;**
5-8 **Rock Apart, —, Recov, —; Change Sides, 2, 3 end in** LEFT-OPEN **facing** LOD, **—; Rock Apart, —, Recov, —; Change Sides, 2, 3, end in** OPEN **facing** LOD;
9-12 Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M face WALL:

PART C

1-4 **Face to Face Two-Step; Back to Back Two-Step; Circle Away, —, 2, —; Together, —, 2 to** CLOSED **M face** WALL, **—;**

5-8 **Fwd, —, Point Fwd, —; Back, —, Point Bk, —; Change Sides Two-Step; On Arnd to Face Two-Step M face** COH **in** BUTTERFLY:
9-12 Repeat action meas 1-4 Part C:
13-16 Repeat action meas 5-8 Part C except to end in SEMI-CLOSED facing LOD:
SEQUENCE: Dance goes thru twice, second time thru end in CLOSED M face WALL.
Ending:
1-2 **Side, Close, Side, Close; Apart, —, Point, —.**

ROCKIN' HIGH — Belco 244
Choreographers: Pat and Shirley McDonald
Comment: A lively tune and an easy but interesting two-step routine.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, —, **Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step end M face** WALL **in** LOOSE-CLOSED; **Side, Behind, Side, Touch; Side, Behind, Side, Touch;**
5-8 **Turn Two-Step; Turn Two-Step end M facing** WALL; **Side, Behind, Side, Thru to face** LOD **in** SEMI-CLOSED; **Walk Fwd, —, 2, —;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL:

PART B

1-4 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Thru, —; Side, Close, Thru to face** LOD **in** SEMI-CLOSED, **—;**
5-8 **Fwd, Close, Back, —; Back, Close, Fwd, —; Circle Away Two-Step; Circle Together Two-Step end M facing** WALL;
9-12 Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED:
SEQUENCE: A — B — A — B plus Ending.
Ending:
1-4 **Fwd Two-Step; Fwd Two-Step end in** CLOSED; **Pivot, —, 2 end M face** WALL, **—; Apart, —, Ack, —.**

SUNSHINE BLUE — Belco 244
Choreographers: Earl and Rose Marie Rich
Comment: Good two-step music and a very easy routine with half of it repeats.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Circle Away Two-Step; Circle Together Two-Step end M facing** WALL **in** CLOSED;
5-9 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Behind, Side, Front; Side, Behind, Side, Front end in** SEMI-CLOSED; **Walk Fwd, —, 2, —;**
10-13 Repeat action meas 1-4:
14-18 Repeat action meas 5-9 except to end in BUTTERFLY M facing WALL:

PART B

1-4 **Side, Close, Turn face** LOD, **—; Side, —, Behind to Back to Back, —; Side, Close, Turn face** LOD, **—; Side, —, Behind to** BUTTERFLY, **— end facing** LOD **in** SEMI-CLOSED;
5-8 **Fwd Two-Step; Fwd Two-Step end M facing** WALL: **(Twirl) Side, —, Behind, —; Side, —, Thru to** BUTTERFLY **M face** WALL, **—;**
9-12 Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED:
SEQUENCE: A — B — A — B plus Ending.
Ending:
1-4 **Walk Fwd, —, 2, —; 3, —, 4, —; Apart, —, Point, —; Together, —, Touch, —.**

YOU DO TAG THE LINE
By Bud Brugman, Coquitlam, B.C., Canada

One and three star thru
Do sa do to an ocean wave
Tag the line and you turn back
Dixie chain men go left
Ladies go right into the middle
Star thru cross trail
Left allemande

SINGING CALL*

OLD PIANO HOEDOWN
By Roger Morris, Carmichael, California
Record: Blue Ribbon (HH) #203, Flip Instrumental with Roger Morris
OPENER, MIDDLE BREAK, ENDING
Join hands and circle
Go walking round the ring then
Left allemande and promenade
Head two couples wheel around
A right and left thru you know
Pass thru partner trade
Slide thru you know
Square thru three quarters
Go left allemande then
Do sa do your girl and promenade
Walk all around the ring to that
Old piano hoedown oh what a melody
FIGURE:
Heads lead to the right and
There you circle make a line
Dance up to the middle and back
Pass thru wheel and deal
Double pass thru
First go left next go right
Square thru you do
Square thru four hands
Swing that corner lady allemande left
Come back and promenade
Walk around the ring to that
Old piano hoedown oh what a melody
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

CONTRA - PRETORIA

This is the phrased call of the contra shown in this month's Style Lab (pages 21, 22, and 23).

— — — — , Actives, do a do sa do
— — — — , Same actives swing and whirl
— — — — , End in a line, go down in fours
— — Centers wheel, outsides turn, — — come back
— — Cast off, — — men cast thru
— — and back to place, — — inactive cast down
— — and back to place, — — ladies cast thru
— — and back to place, — — actives cast up
— — and back to place, Actives, do a do sa do

In recent months we've had innumerable requests for more contras. Not long ago Herbie Gaudreau released a new collection that's a dilly. Write to Square Dance Magazine, P. O. Box 788, Sandusky, OH 44870 for information.

SINGING CALL*

YOU DON'T HAVE TO BE A BABY TO CRY

By Earl Wright, Lawton, Oklahoma

Record: Rockin' A #1353, Flip Instrumental with Earl Wright

OPENER
Join your hands and circle left
Around you go
Left allemande your corner
Come home a do sa do
Men star and turn it once around
And then turn thru
Left allemande and weave the ring
When you leave me
My golden rainbow disappears
Do sa do and promenade
These aren't raindrops in my eyes
Why should I lie
You don't have to be a baby to cry
MIDDLE BREAK and ENDING
Four ladies chain across you go
Turn and chain the ladies home you know
Join hands and circle left I sing
Left allemande and weave around the ring
When you leave me
My golden rainbow disappears
Do sa do and promenade
These aren't raindrops in my eyes
Why should I lie
You don't have to be a baby to cry
FIGURE:
Heads promenade halfway round you go
Down the middle with a
Right and left thru and then
Square thru go walking round that floor
Do sa do and then an eight chain four
When you leave me
My golden rainbow disappears
Do sa do and promenade
These aren't raindrops in my eyes
Why should I lie
You don't have to be a baby to cry
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

STAR 'EM

By Bill Armstrong, Los Angeles, California

One and three square thru four hands
And when you do
Right hand star with outside two
Heads center left hand star
And you should know
To the same old two do sa do
Make an ocean wave just for fun
Girls trade men run
Wheel and deal face that two
Make a left hand star
Like you always do
Heads go center right hand star
One time around lookout man
Allemande left with old left hand

Each of the four dances below offered by Ed Fraidenburg, Midland, Michigan have the ladies chaining three quarters.

Head ladies chain three quarters round
Sides turn them and rollaway
Do sa do to an ocean wave
Swing thru dixie style (3 hands)
Pass thru do a U turn back and
Circle up eight
Nearest girl left allemande

Head ladies chain three quarters round
And rollaway a half sashay
Forward six and back
Do sa do to an ocean wave
Swing thru double pass thru
Do a U turn back circle up eight
Four men pass thru and separate
Go round one into the center
Pass thru star thru substitute and
Bend both lines pass thru
Wheel and deal substitute and
Square thru three quarters
Left allemande

Side couples right and left thru
Head ladies chain three quarters round
Head gents face the corner box the gnat
Forward six and back
Do sa do to an ocean wave
Double swing thru pass thru
Do a U turn back and circle up eight
Men pass thru
Separate go round one into center
Turn thru left allemande

Head couples right and left thru
Head ladies chain three quarters round
Sides turn them and rollaway
Head men face the corner box the gnat
Forward six and back pass thru
Wheel and deal pass thru
Girls step into an ocean wave
Swing thru ends trade
Six do sa do swing thru
Pass thru and do a U turn back
Left allemande

RIGHT HANDED

By Bruce Welsh, New Orleans, Louisiana

Promenade with partner
Heads wheel around
Right and left thru
With lady on the right half sashay
With lady in front star thru
With lady on right California twirl
With lady on right half sashay
With lady in front box the gnat
Pull her by left allemande

ENDS TURN IN

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads cross trail thru
Separate go around two
Hook on the end to a line of four
Go up to the middle and back
Pass thru ends turn in
Center four make a right hand star
Turn that star once around and
A little bit more to the corner
Left allemande

CASTITIS

By John Ward, Alton, Kansas

Heads square thru four hands round you do
Swing thru two by two
Cast off three quarters round
Form a new wave at the heads
Swing thru two by two
Cast off three quarters round
Form a new wave at the sides
Swing thru two by two
Cast off three quarters round
Form a new wave at the heads
Rock it change hands
Left allemande

TAKE A GOOD LOOK

To illustrate Dixie Daisy described on page 15, here are four examples by Will Orlich.

First and third right and left thru
Head ladies dixie daisy
Cross by the right, turn half by the left
Cross again, follow that man
Left around two and go like crazy
Head men dixie daisy
Cross by the right, turn half by the left
Cross again and follow that girl
Left around two and gone again
Go down the center, dixie chain
Girl go left, gent go right, allemande left

Sides to the right and circle four
Side gents break and line up four
Forward eight and back like crazy
Bend the line, girls dixie daisy
Cross by the right, turn half by the left
Cross again and follow man left
Star by the left in the middle of the town
Back by the right, girls roll out
Around one man, allemande left
Two and four half sashay
Go forward up and back that way
Out to the right and circle four
Ladies break and line up four
Pass thru across the floor
Lines divide, girls dixie daisy
Cross by the right, turn the opposite half
Cross again, men dixie daisy
Cross by the right, turn the opposite half
Cross again, girls dixie daisy
On to the next, two ladies chain
Turn her around, chain back again
Face those two go right and left thru
Turn around and cross trail thru
Find your corner, left allemande

Forward eight and back like crazy
All four ladies dixie daisy
Cross by the right, turn half by the left
Cross again, follow man left
Men reach back with your right hand
Catch all eight with a right hand half
Back by the left, go all the way around
Four men dixie daisy
Cross by the right, turn half by the left
Cross again, follow gal left
All four ladies chain across
Gents chain back and pass your boss
Find the corner, left allemande

SINGING CALL*

I CAN'T GIVE YOU ANYTHING BUT LOVE

By Al Brundage, Stamford, Connecticut

Record: Blue Star #1897, Flip Instrumental with Al Brundage

OPENER, MIDDLE BREAK, ENDING

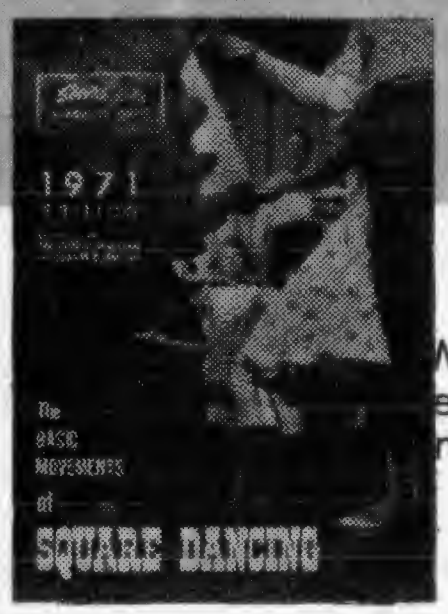
Four little ladies chain across
Now with a brand new baby
Join up hands and circle left
Dream awhile my baby rollaway weave by one
See saw the next one there
Left allemande you're sure to find
A grand old right and left in time
Gee I'd like to see you looking swell baby
Meet your girl and do sa do
Promenade and maybe till that lucky day
You know darn well baby
I can't give you anything but love

FIGURE:

Head two couples lead to the right
Circle up four with baby
Make a line go up and back
Go right and left thru and maybe
Dixie style ocean wave rock up and back
Left swing thru when you're done
Girls run around just one
Bend the line cross trail thru
Swing the corner lady
Left allemande come home promenade baby
Till that lucky day you know darn well baby
I can't give you anything but love

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

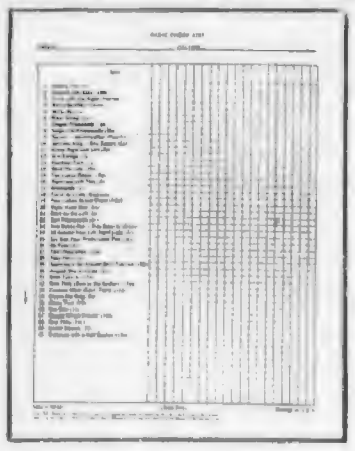
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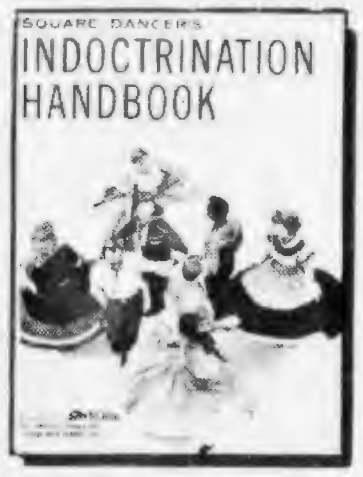
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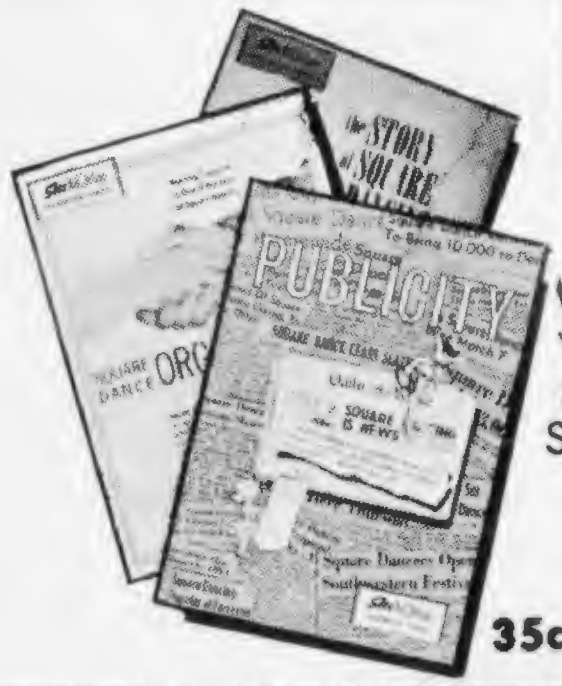




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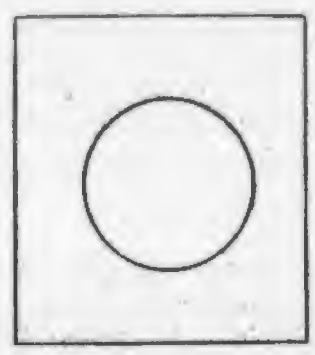
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CALLER of the MONTH



Gaylon Shull — Dighton, Kansas

AFTER LEARNING TO SQUARE DANCE in 1952 with a local caller, Gaylon was encouraged to start calling when the teacher retired from the activity. As in so many cases, what started out to be a fun hobby has now become almost a fulltime profession and the Shulls travel some 50,000 miles each year fulfilling engagements.

Gaylon calls for four local clubs at the present time. In addition he teaches beginner classes and travels extensively to all parts of the country. For a number of years he has been featured on the Kalox label, his latest releases being Lonely Hearts and Something to Brag About.

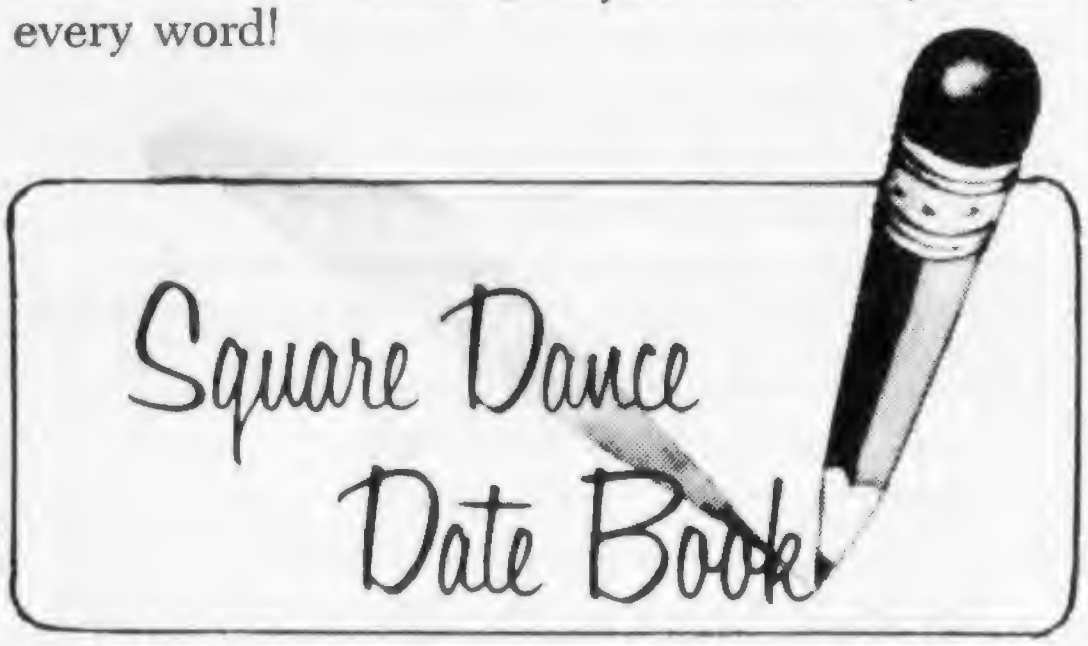
A staff member at Lighted Lantern for 8 years, Fun Valley in Colorado for 4 years, and LeClair's Dance and Fun in Wyoming for 3 years, Gaylon has also been featured at such festivals as the Golden State Roundup, Greater New Orleans Festival, Idaho State Festival, Utah State Festival and the Salmon Bar-B-Q at Spokane, Washington.

Gaylon and VonDyne live in a farming community between Kansas City and Denver where they farm and raise stock. They have one son who is with the U.S. Army in Washington. An outdoor type, Gaylon carries his golf clubs with him wherever he travels.

Gaylon and VonDyne wholeheartedly subscribe to the belief that square and round dancing go hand in hand and the separation of the two in any way would mean a great loss to the activity. They thoroughly enjoy dancing and calling, traveling to new places and meeting new people, sharing the fellowship and love for the activity.

"Our home is always open to square and round dancers whenever they are traveling through Kansas and we sincerely invite any

and all to give us a call when in the area. The last eighteen years have been the most rewarding of our lives and we wouldn't trade one hour of them for a million dollars," say the Shulls, and from the ring of conviction detected in their voices you just know they mean every word!



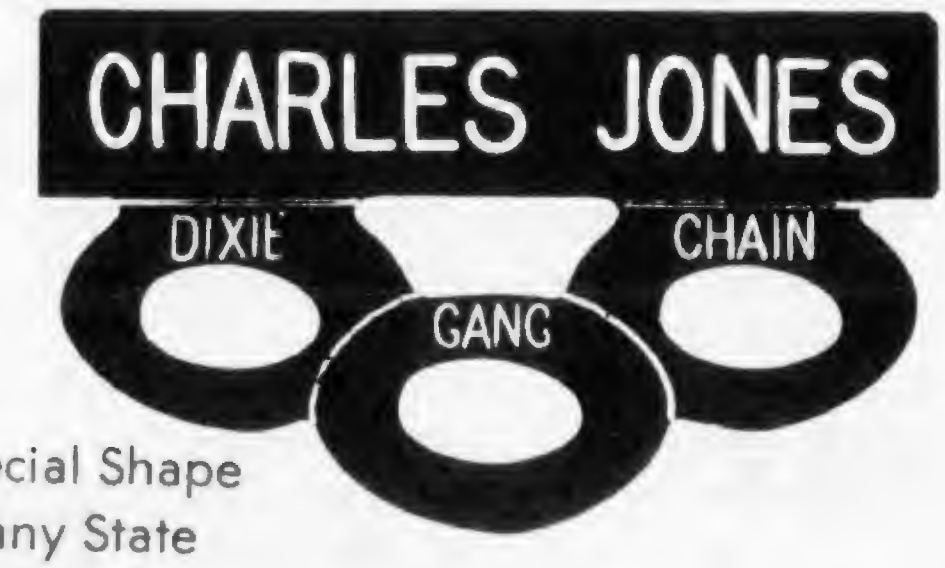
Aug. 1—Preview Dance sponsored by Calif. S/D Council, Anaheim Convention Center, Anaheim, Calif.
Aug. 7—Omaha Area S/D Council, Annual Summer Dance, Livestock Exchange Bldg., Omaha, Nebr.
Aug. 8—Country Cousins Aloha Mixer R/D Party, Cookout and Hawaiian Smorgasbord, Melody Acres, Markle, Indiana
Aug. 9-14—18th Ann. B.C. S/D Jamboree Penticton, B.C., Canada
Aug. 11—Cotillion Ball, The Carriage Stop, Colorado Springs, Colo.
Aug. 12-14—9th Ann. Reunion Overseas Dancers, Colo. State Univ., Ft. Collins, Colo.
Aug. 13—Trail Dance to the 13th Annual Ruidoso Weekend, Willshire Shopping Center Mall, Roswell, N.M.
Aug 13-15—2nd Ann. Monterey Square Dance Festival, Seaside H.S., & F.D.E.S. Hall, Seaside, Calif.
Aug. 13-15—6th Annual Jenkins Weekend, Minerva, New York
Aug. 13-15—Melody Days Camporee, Melody Acres, Merkle, Indiana
Aug. 13-15—7th Annual Jekyll Island Jamboree, Carriage Inn, Jekyll Island, Ga.
Aug. 13-15—Dance - O - Rama. Hotel Pathfinder, Fremont, Nebr.
Aug. 14—8th Annual S/D Festival, City Pk. Rec. Center, New Iberia, La.
Aug. 14—Seaside Squares 8th Ann. Dance, City Audit., Pensacola, Fla.
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MS 1021	"ARKANSAS" / "D.B. BREAK DOWN".	Music: THE MUSTANGS

LIGHTNING "S" RELEASES

LS 5002	"I'LL FLY AWAY".	Caller: DEWAYNE BRIDGES
LS 7001	"SIXTEEN TONS".	Caller: LEM SMITH
LS 7002	"PIROUQE JOE".	Caller: LEM SMITH
LS 5003	"GOING SOUTH".	Caller: DEWAYNE BRIDGES

LIGHTNING "S" HOEDOWNS

LS 2000	"CINNAMON TWIST" / "WHITE LIGHTNING".	Music: BLUEBONNET ORCH.

*(Note) MS 134 "THROUGH THE NIGHT", (ROUND DANCE) Written by: MURRAY TRUAK

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Aug. 19-21—Star Spangled Banner Festival, Sheraton Belvedere, Baltimore, Md.
Aug. 20-21—Dudes and Dolls Kamper Dancer Festival, Ottumwa, Iowa
Aug. 21—300th Birthday Celebration and Square Dance, St. Ignace, Michigan
Aug. 21-22—Wisconsin's 13th S/D Convention, Dane County Coliseum, Madison, Wis.
Aug. 27-28—14th Annual S/D Festival, Municipal Audit., New Orleans, La.
Aug. 27-28—Summer Shadows Festival, L.C. Walker Sports Arena, Muskegon, Mich.
Aug. 27-28—3rd Annual Peach Festival, Mesa College Student Center, Grand Junction, Colorado
Aug. 28—14th Annual S.E. Council Jamboree, Orman Ave. Campus of So. Colo. College, Pueblo, Colorado
Aug. 28—3rd Annual Red Garter Square Dance, St. Columbkille Church Audit., Papillion, Nebr.
Aug. 29-Sept. 4—2nd Ann. Fall S/D Rd-Up Peaceful Valley Lodge, Lyons, Colo.
Aug. 29-Sept. 3—8th Bangor Lake S/D Vacation, Bangor Lodge, Bracebridge, Ontario, Canada
Sept. 3-4—3rd Annual Land of the Sky Fest., (3rd) Buncombe County Fireman's Training Center, (4th) City Audit., Asheville, N.C.
Sept. 3-4—5th Ann. Tri-State Festival Notre Dame Recr. Hall, South Bend, Ind.
Sept. 3-4—6th Ann. Western Style S/D Fest. Hoedown Island, Slade, Ky.
Sept. 3-5—15th Annual Florida Knothead Konvention, Delido Hotel, Miami Beach, Fla.
Sept. 3-5—Big Foot Jamboree, Happy Camp, Calif.

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#005 - "PEEK-A-BOO MOON"



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Sept. 3-6—ABC Labor Day Weekend, Silver Bay Resort, Lake George, New York

Sept. 3-6—17th Annual European Roundup, Sporthalle, Darmstadt, Germany

Sept. 4-5—Central Coast Labor Day Weekend, Veterans Memorial Bldg., San Luis Obispo, Calif.

Sept. 5—3rd Annual Travis Jamboree, Crosswinds Community Center, Travis A.F.B., Calif.

Sept. 5—14th Annual Night Owl Dance, City Audit., Columbus, Nebr.

Sept. 10-11—5th Annual Tri-State Festival, Notre Dame Convocation Center, South Bend, Ind.

Sept. 10-11—5th Annual Border Booster S.D.A. Festival, Plattsburgh, New York

Sept. 10-12—Square Dance Weekend, The Farragut Hotel, Rye Beach, New Hampshire

Sept. 11—3rd Annual Buggy Stomp, Elk Mountain Pavalion, Elk Mountain, Wyo.

Sept. 16-18—10th Delaware Valley S/D Convention, Bellevue Stratford Hotel, Philadelphia, Pa.

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ST-135 "YOURS EACH DAY" — Caller Bill Bryan
ST-136 "I LOSE MY MIND" — Caller Colleen Jones
ST-137 "PADDLE WHEELER" — Caller Web Witter


BOB DUBREE

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Sept. 17-18—1st Ann. Cornhusker State S/D Convention, Hastings, Nebr.
Sept. 18—5th Annual S/D Jamboree, Belleville, Ontario, Canada
Sept. 18—7th Annual ORA Fall Roundup, Bell Audit., Augusta, Ga.
Sept. 19—Assoc. S/D of Nevada Harvest Ball Las Vegas, Nevada
Sept. 25—Abilene Pioneers Ann. Fall Festival City Audit., Abilene, Kansas
Sept. 25-Oct. 2—3rd Annual S/D Festival, Kentucky Dam Village State Park, Gilbertsville, Ky.
Sept. 26—5th Annual Buckwheat S/D Festival, Nat'l. Guard Armory, East of Kingwood, West Va.
Sept. 26—5th Annual East-West River Callers Ass'n free S/D, Ft. Pierre, South Dakota

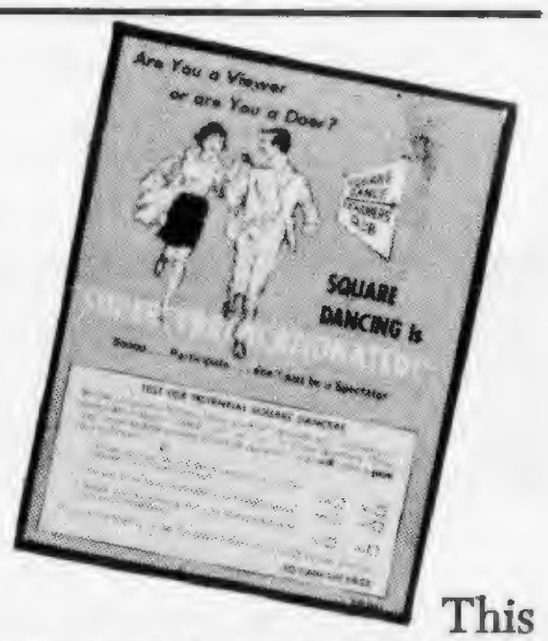
(LETTERS, *continued from page 3)*

fiddlin' and callin'. And everyone trampin' and beatin' time. About eleven o'clock Barney would strike up "Goodnight Ladies"; people would gather up their sleepin' kids, take down their Coleman lanterns, and head for home—

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The Sets in Order AMERICAN SQUARE DANCE SOCIETY
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all full of tired happiness and looking forward to next Saturday. That's all gone now. Schoolhouses for half a thousand pupils, high-line power, etc., etc. And you go down to the village on Saturday, and instead of knowing nine out of ten people you often don't recognize one out of twenty. Ah, well. . . .

Bruce Burns
Yucca Valley, California

Dear Editor:

Your Style Lab is a real help in explaining those complicated movements and I find these various movements can be done without difficulty. Not only that, the overall monthly material is superb. Carry on the good work.

George Tavender
Malton, Ontario

We're always on the lookout for new ideas and appreciate your words of encouragement. —Editor.

Dear Editor:

Our area is losing a wonderful young man and his family who have done a great deal for square dancing in the few years they've been here. He not only is an excellent caller, avidly keeping up on all the good new stuff coming out and so pleased when we can do it—he is an enthusiastic teacher and inspires his people to excellent dancing. The Hodag Twirlers will surely miss Dick and Martha Miller but in the same breath wish them well in their new endeavors.

Ann Ross
Rhinelander, Wisconsin

Dear Editor:

After twenty-seven wonderful years in the U.S. Army, we are retiring and going into the civilian world. We hope to be as happy in civilian life as we have been in the good old U.S. Army. . . . Keep up the good work in the wonderful field of square and round dancing.

MSG Edward Lurati
San Antonio, Texas

Dear Editor:

We enjoy the magazine very much and are wild about square dancing, but like lots of other people we have a beef. Why do some (not all) callers try to make it so hard for new dancers to keep up by calling their tips so fast?

G. M. Causley
Charlotte, N.C.

Perhaps callers will see this letter and give you an answer. — Editor.

Dear Editor:

Our club recently had the pleasure of receiving a letter from Tima and Bryan Rieger of Dania, Florida, who were on a round-the-world tour and were anxious to join us in our weekly dance when their cruiser called at Buenos Aires. Unfortunately the date of arrival was put back so we did not have the pleasure of hosting them at our club dance. However, they kindly invited us on board the cruiser as their guests and square dancing was performed in the ship's salon to the delight of the other passengers. We hope other square dancers passing through will follow the example and get in touch with us; we'd like very much to see them at our Monday dances.

Ronnie Hurst
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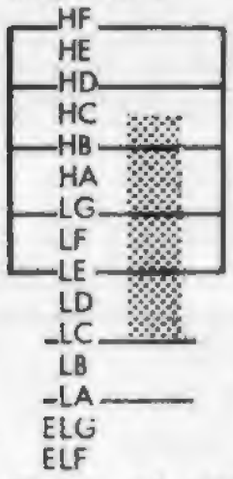
SINGING CALLS

YOU DON'T HAVE TO BE A BABY TO CRY — Rockin' A 1353*
Key: C **Tempo: 132** **Range: HC**
Caller: Earl Wright **LG**
Synopsis: Complete call printed in Workshop.
Comment: A pleasing tune with a smooth basic pattern figure. A relaxer.
Rating: ☆☆+

MARY'S VINYARD — Windsor 4969
Key: C **Tempo: 128** **Range: HC**
Caller: Marv Lindner **LG**
Synopsis: (Break) Sides face grand spin (Alternate Break) Four ladies promenade — gents fall in behind single file — men roll out — backtrack — meet partner box the gnat — do sa do — weave ring — do sa do (Figure) Heads (sides) square thru four hands — do sa do corner — swing thru — boys trade — turn thru — left allemande — weave ring — do sa do — promenade.

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

Comment: Novelty tune with a good beat but unusual melody. Action pattern with alternate new figure.

Rating: ☆☆

ROSA RIO — Mustang 303
Key: C **Tempo: 124** **Range: HG**
Caller: Bill Wright **LG**
Synopsis: (Opener and Ending) Circle left — left allemande — turn partner by the right — men star left once around — turn thru — left allemande — weave the ring — do sa do — promenade (Middle Break) Sides face — grand square — reverse (Figure) Heads (sides) promenade halfway — sides (heads) star thru — pass thru — do sa do — spin chain thru — girls circulate twice — turn thru — corner allemande — walk by own — swing right hand lady — promenade.
Comment: South of the border tune. Good contemporary action pattern.

Rating: ☆☆

OLD PIANO HOEDOWN — Blue Ribbon 203*
Key: C **Tempo: 128** **Range: HB**
Caller: Roger Morris **LA**
Synopsis: Complete call printed in Workshop.
Comment: A good Gay Nineties type musical with accent on piano accompaniment. Basic contemporary dance pattern with close timing—cannot be rushed.

Rating: ☆+

THINGS ARE LOOKING UP — Blue Star 1898
Key: C **Tempo: 130** **Range: HC**
Caller: Al Brownlee **LB**
Synopsis: (Break) Circle left — left allemande — turn partner by the right — men star left

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey as tabulated in mid-July.

SINGING CALLS

Proud Mary	Kalox 1116
Singing Your Song	Wagon Wheel 210
Fortuosity	Blue Star 1891
The Grande Colonel Spin	Kalox 1112
With two tieing for fifth	
Bed Of Roses	Mustang 133
Early Morning Rain	Blue Star 1890

ROUND DANCES

Take Time Out	Belco 243
Sweet Mable Murphy	Belco 245
Roses For Elizabeth	Hi-Hat 887
Shiek of Araby	Hi-Hat 885
Waltz In May	Grenn 14146

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More Dealers Follow

once around — turn thru with partner — left allemande — do sa do — promenade (Figure) One and three promenade halfway — two and four right and left thru — star thru — Frontier whirl — swing corner — allemande new corner — weave the ring — do sa do — promenade.

Comment: Lively tune. Good timing with easy basic figures.

Rating: ☆☆

DON'T FORGET — Roamin' 103
Key: G A Flat and A Tempo: 132 Range: HD
Caller: Maurice Warner LC

Synopsis: (Break) Sides face grand square — swing partner — allemande corner — do sa do partner — allemande corner — promenade (Figure) Four ladies chain — one and three (two and four) lead right — circle — break and make line — go up and back — star thru — California twirl — trade by — pass thru — allemande — pass partner — swing right hand lady — promenade.

Comment: Tune is better known as Penny Arcade. Has accordion, guitar and bass accompaniment. Good action pattern.

Rating: ☆

SOMETHING TO BRAG ABOUT — Kalox 1117
Key: C Tempo: 136 Range: HE Flat
Caller: Gaylon Shull LD

Synopsis: (Break) Four ladies chain across — chain back — john hands circle — allemande left — weave — do sa do — promenade (Figure) One and three (two and four) right and left thru — turn the girl and square thru four hands — swing thru the outside two — spin the top — boys move up do a right and left thru — barge thru to corner girl — swing corner — promenade.

Comment: Very lively tune. Lively pattern with close timing. Moves right along.

Rating: ☆☆

I CAN'T GIVE YOU ANYTHING BUT LOVE — Blue Star 1897*
Key: F Tempo: 132 Range: HD
Caller: Al Brundage LC

Synopsis: Complete call printed in Workshop.

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"BABY MINE" — Charlie & Marge Carter

HI-HAT 889



Tommy Cavanagh

Comment: An old standard melody with good instrumentation. Good action pattern with well timed figures.

Rating: ☆☆+

HELP ME MAKE IT THROUGH THE NIGHT — Square Tunes 134
Key: C Tempo: 130 Range: HC
Caller: Jack Livingston LG
Synopsis: (Break) Sides face grand square — left allemande — weave the ring — do sa do — promenade (Figure) Heads (Sides) square thru — corner do sa do — swing thru — spin the top — right and left thru — square thru three quarters — swing corner — promenade.

Comment: Lively instrumental with good action pattern.

Rating: ☆☆

FOLSOM PRISON BLUES — Jay-Bar-Kay 123
Key: E Flat and F Tempo: 132 Range: HC
Caller: John Hendron LB Flat
Synopsis: (Break) Circle left — walk around corner — see saw partner — men star right — left allemande — do sa do — promenade (Figure) Two and four (one and three) right and left thru — one and three (two and four) square thru four hands — square thru three quarters — trade by — swing thru — boys run around the girl — wheel and deal — corner

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swing — left allemande — do sa do partner — promenade.
Comment: A popular round dance tune put to a good square dance rhythm with good action pattern. Moves right along.
Rating: ☆☆

SOMETHING TO BRAG ABOUT — Square Tunes 132
Key: E and F Tempo: 132 Range: HC
Caller: Danny Robinson LB
Synopsis: (Break) Four ladies chain across — heads (sides) rollaway — star thru — right and left thru — left allemande — bow to partner — weave ring — do sa do — promenade (Figure) Head (side) two couple promenade halfway — sides (heads) star thru — right and left thru — do sa do — square thru five hands — heads (sides) divide — pass thru — partner trade — left allemande — do sa do — swing corner — promenade.
Comment: Lively tune with one key change. Good action pattern with simultaneous head couple and side couple figures.
Rating: ☆☆

WATERLOO — Roamin' 104
Key: E, F and G Tempo: 130 Range: HD
Caller: Ron Mortis LC Sharp
Synopsis: (Break) Four ladies chain across — chain 'em back — join hands circle left — allemande left corner — weave ring — do sa do — promenade (Figure) Heads (sides) square thru four hands — right hand star turn it once — heads center — left hand star turn it once — same two right and left thru — dive thru — square thru three hands — swing corner — promenade.
Comment: Traditional tune with fiddle and accordion accompaniment. Easy pattern.
Rating: ☆

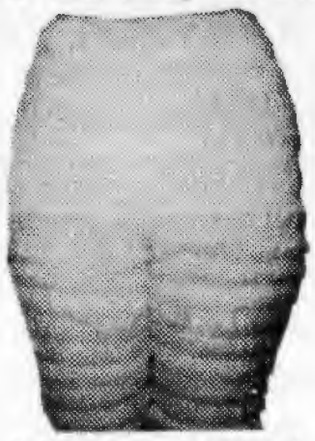
HELP ME MAKE IT THRU THE NIGHT — Mustang 134
Key: A Flat Tempo: 124 Range: HC
Caller: Chuck Bryant LD
Synopsis: (Break) Circle left — left allemande — do sa do — men star left once around —



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turn thru — allemande — do sa do — promenade (Figure) Four ladies chain across — heads (sides) promenade halfway — lead to right — circle four — make a line and star thru — spin chain thru — girls circulate twice — swing — promenade.
Comment: Slow moving western tune with action pattern.

Rating: ☆+

BASIN STREET BLUES — Lore 1127
Key: B Flat **Tempo: 136** **Range: HC**
Caller: Jack Cloe **LB Flat**
Synopsis: (Figure) Circle left — allemande corner — do sa do — four ladies promenade twice around — everybody swing — promenade — heads square thru four hands — do sa do — swing thru — boys trade — box the gnat — right and left thru — dive thru — square thru three quarters — swing corner — promenade.
Comment: Standard blues tune with a steady beat and a basic pattern.

Rating: ☆

BED OF ROSES — Kalox 1118
Key: A Flat **Tempo: 130** **Range: HC**
Caller: Harry Lackey **LD Flat**
Synopsis: (Break) Four ladies promenade all the way around — swing partner at home — join

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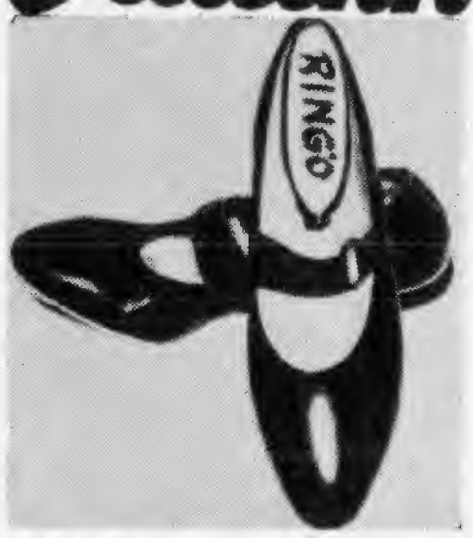
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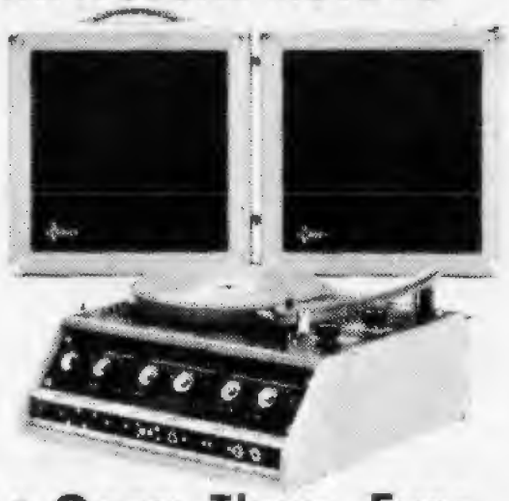


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hands — start to circle — left allemande — weave ring — do sa do — promenade (Figure) Heads (sides) lead right and circle — make a line — go up and back — pass thru — wheel and deal — double pass thru — first two left —next two right — square thru four hands — corner lady swing — promenade her.
Comment: Nice tune with a variety of instruments used in recording. Smooth flowing easy pattern.

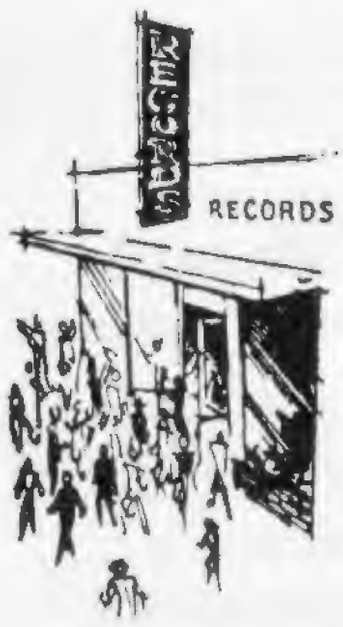
Rating: ☆☆

SECOND FLING — Pilgrim 1006*
Key: B Flat **Tempo: 140** **Range: HC**
Caller: Don Hanhurst **LB Flat**
Synopsis: Complete call printed in Workshop.
Comment: The second or third time around for a good lively tune. Basic pattern with close timing. Care should be exercised with speed. A picker-upper.

Rating: ☆+

BED OF ROSES — Hi-Hat 404
Key: A Flat **Tempo: 122** **Range: HC**
Caller: Lee Schmidt **HC**
Synopsis: (Break) Four ladies promenade inside — home box the gnat — swing — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads (sides) square thru four hands — do sa do —

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swing thru — boys trade — girls circulate — turn thru — left allemande — do sa do partner — swing corner — promenade her.
Comment: Flowing melody with a steady beat. Contemporary pattern with a variety of figures.

Rating: ☆☆

GOIN' STEADY — Windsor 4970
Key: B Flat Tempo: 130 Range: HB Flat
Caller: Dick Hoffman LD
Synopsis: (Break) Allemande corner — do sa do partner — weave ring — do sa do — turn her by the right — men star left — do sa do partner — promenade (Figure) Four ladies chain three quarters — heads (sides) cross trail thru — round one make a line — eight to middle and back — star thru — do sa do — spin chain thru — girls turn back — promenade home.
Comment: Good melody with prominent bass beat. Good action pattern.

Rating: ☆☆

HEY LOOK 'EM OVER — Windsor 4971
Key: F Tempo: 128 Range: HD
Caller: Larry Jack LC
Synopsis: (Break) Four ladies chain across — chain back — turn back to back — men promenade outside — box the gnat — girls

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Comment: Second time around for this marching type tune. Good instrumental. Basic pattern with a little different use of "Box the Gnat."

Rating: ☆

YOURS EACH DAY — Square Tunes 135
Key: G Tempo: 130 Range: HG
Caller: Bill Bryan LG

Synopsis: (Break) allemande left — box the gnat — girls star left once around — partner right hand swing — allemande — weave the ring — do sa do — promenade (Figure) Head two couples cross trail — around one — make a line of four — up and back — pass thru — wheel and deal — double pass thru — first two left — next right — star thru — dive thru — pass thru — corner swing — allemande new corner — promenade.

Comment: Hoedown type tune with string instrument and drum combo. Easy basic pattern.

Rating: ☆

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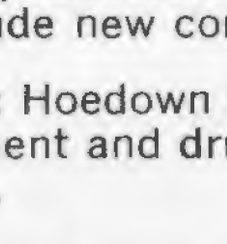
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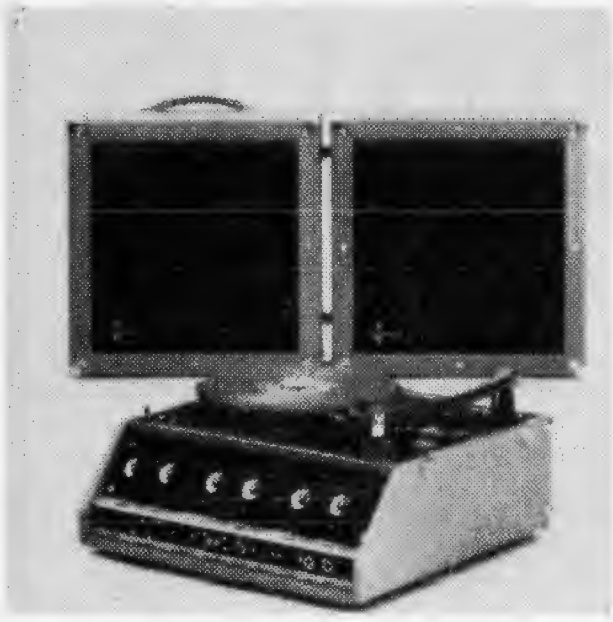
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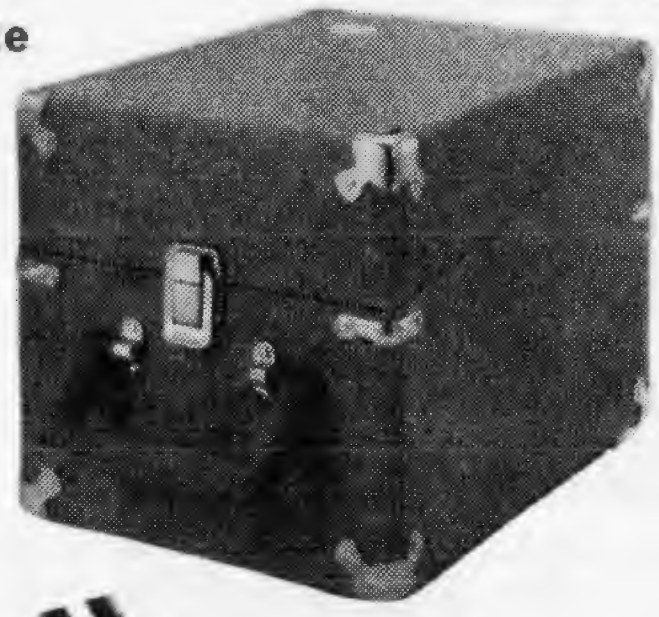
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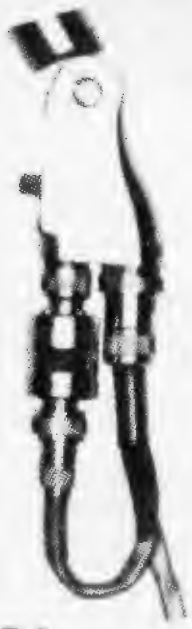


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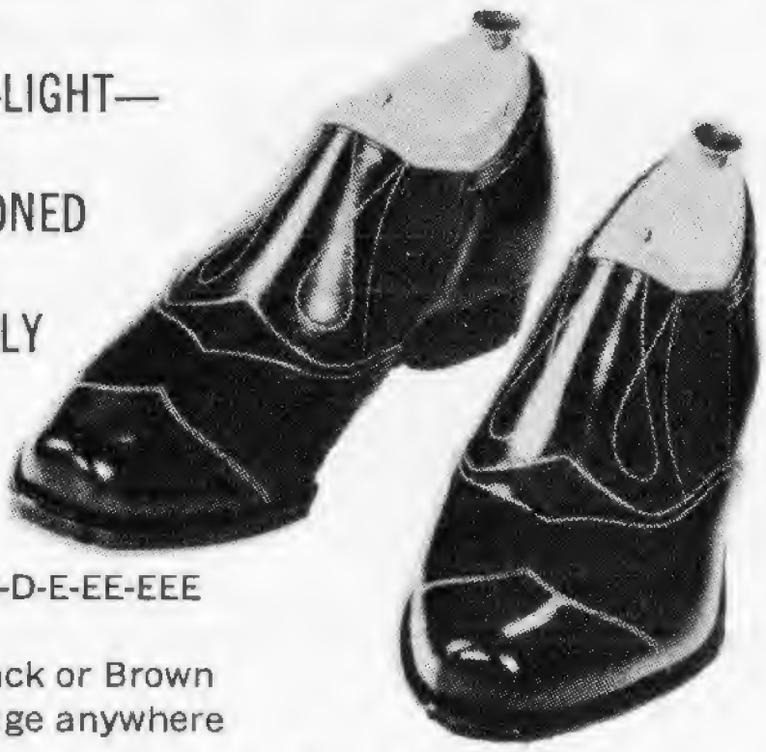
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ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Wisconsin

"Swing Your Queen at the Lucky 13" is the slogan for Wisconsin's 13th Square Dance Convention. It will be held the weekend of August 20-22 at the Dane County Coliseum in Madison. A Trail End dance will be held Thursday the 19th in the Youth Building for early arrivals. All activities will take place in the air conditioned Coliseum. The program will include fun, advanced level and teen square dancing, round dancing, workshops, exhibitions and panel discussion. Spectators are welcome and housing is available as well as camping facilities. For further information write Chet and Jane Frederick, 1007 Rutledge St., Madison 53703.

New York

Port City Squares is located in Oswego, an area famous for its strawberries. So what would be more appropriate than a square



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dance and strawberry festival all rolled into one? What was just a suggestion snow-balled into quite an event when the club held its first festival July 2-4. Dancing took place on Friday and Saturday nights, followed by a parade and pot luck supper on Sunday. One of the big features was loads of strawberry shortcake (mmmmm.).

Kentucky

Beautiful Kentucky Lake at Kentucky Dam Village State Park in Gilbertsville will be the site for the 1971 Septemberfest on Sept. 25 to Oct. 2. This is an eight day vacation and institute and lodging is plentiful. Frank Bedell of Florida, and Melvin Roberts of Tennessee will call the tips. Betty and Clancy Mueller will handle the round dance workshops and dances.

Indiana

The Evansville Area Square Dance Council has announced the General Chairman for the 15th Annual Hoosier Square Dance Festival to be held October 22-24th. They are George and Bernie Ewing of Mt. Carmel, Illinois. George and Bernie have been very avid square and round dancers throughout the Evansville and Tri-State area. Callers for the festival will be Ken Bower, Ron Schneider and Davey Jones. Rounds will be conducted by Charles and Bettye Procter.

Hawaii

Wheeler Whirlers sponsored the bi-monthly Hawaii Federation dance at Wheeler AFB on March 20. Club caller Jack Rogers was joined by Bill Mueller and J. L. LaMoine, with John and Lei Mullen on the rounds. The large attendance (286) indicates increased participation as well as an increase in Island dancers.

John and Claudia Ebert have been named General Chairmen for the 8th Annual Aloha State Square Dance Convention to be held February 4-6, 1972. Many mainland dancers who attended last year's affair are planning to return for this one.

West Virginia

A new group, "Treasure Mountain Swingers" has been formed in Franklin, West Virginia, an area in which square dancing has not been available in the past. The club has 19 couples and was formed by caller-teacher Sheldon Layman of Dayton. Dances are held on the first and third Saturdays from 7:30 to 10:00 P.M. The group is very enthusiastic

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Oregon

"Go Far West—Where Fun is Best" heralds the 1972 Far Western Square Dance Convention to be held July 13-15 at Portland's Memorial Coliseum. Although still a year away all committees are hard at work to make this one of the big events of 1972. Hotels and motels have committed over 1600 rooms, callers are already being lined up, round dance planning is in the hands of the Parrotts and Robinsons, and a fine teenage schedule is in the making. Pre-registration Chairmen Herb and Betty Saunders, 5270 S.W. Cherry St., Beaverton 97005 will be happy to answer any requests for further information.

Arizona

Advance registrations are being accepted for the London Bridge Dance to be held October 22-24 at Lake Havasu City. Ron Vizard of London, England, and Morris Sevada of Parker, Arizona, will be calling the squares. Clarence and Mary Deadmond of Roseburg,

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Oregon, are the scheduled round dance leaders for the affair. You may contact Paul Ames, P.O. Box 2211, Lake Havasu City 86403 for further information.

Ontario

The Hayloft, Ontario's Home for Modern, Square and Round Dancing is now five years old—going on six. Recently dancers rallied round and laid a new oak floor on a Saturday and Sunday, then danced on it Monday night. A club of senior dancers, several regular clubs, a round dance group, once a month workshop, and Saturday night dances are a few of the activities that take place at the Hayloft. There is also a group of camper/dancers, called the Travelin' Twirlers, active in the Barrie area.

Ohio

Ralph and Mary Cowan of Akron write a Square Dance Column in the Barberton Herald. This is a weekly publication and the title of the column is "Calling All Squares." A little background history of the activity and news in words and pictures of the club doings in the area are written up by the Cowans.

Tennessee

Civic Auditorium in Gatlinburg was the site of the 6th Annual Tennessee Square-Up in June. Roy Hawes was emcee, local callers handled the squares, and the round dance portion was in the capable hands of Dick and Pat Whaley. The Gatlinburg Hoedown to be held in September is sold out and reservations for the 1972 Hoedown are being received. Information on either of these dances may be obtained by writing Curt and Dale Payne, 101 Vernon Rd., Oak Ridge 37830.

Connecticut

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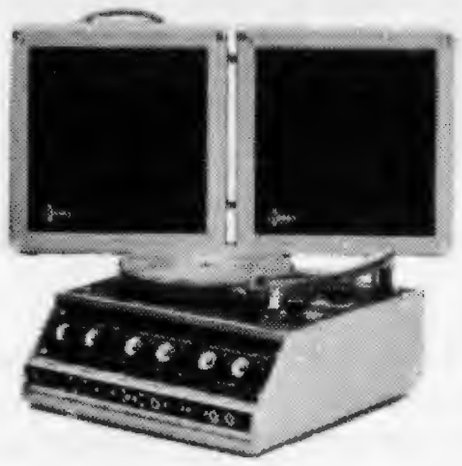

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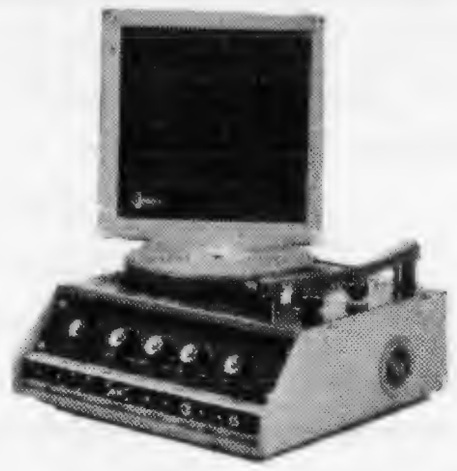
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Dept., Danbury Madhatters Chorus, Eastern Banjo Society and the YMCA are holding a benefit for the YMCA Building Fund on Sunday, September 12 from 4:30 P.M. until dusk. The affair, a song and dance festival, is called "Summersend." This will be an outdoor affair, the site chosen is the Osborne Street Field. All groups, including five callers, are donating their time and talent to make this a success. The general feeling is that the YMCA will benefit, therefore the entire area will also share in these benefits.

New Jersey

Roundaliers Round Dance Club of So. Jersey held a Dance-A-Round gala dance at the Ocean City Music Pier compliments of the Ocean City Recreation Committee. Doris and LaVerne Reilly from Tonawanda, N.Y., were the featured leaders. The club dances every Wednesday evening at Nepia Hall in Pleasantville. —*Mrs. Roy Stone*

California

Santa Barbara Recreation Center was the scene of the Left Footers 14th Anniversary

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Square Dance in June. Bruce Johnson and guests called the tips. This club is sponsored by the Santa Barbara City Recreation Dept.

Pennsylvania

Delaware Valley square dancers are planning a "Biggie" for their 10th Anniversary Celebration and Square Dance Convention. The dates are Sept. 16, 17, 18 and the place is the Bellevue Stratford Hotel in Philadelphia. Eleven nationally known callers and round dance leaders are scheduled to take charge of all dancing. Information may be obtained by writing to Kermit and Jane Streeter, R.D. 2, Parkesburg 19365.

Square dancing is held every Saturday night at the Barn, Cassidy's Camp Ground, Erie. This is a picturesque location, formerly the site of a mill pond and grist mill. The mill run and handmade stone grinding mill can be seen. Complete camping facilities are available in addition to the many recreational activities. Phone (814) 833-6657.

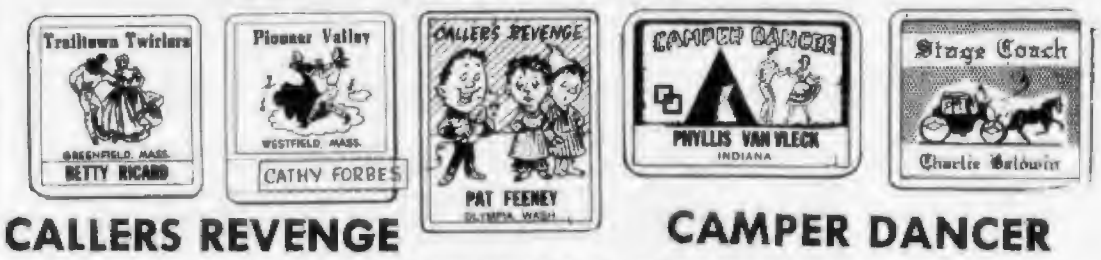
Arkansas

Rustic Ramblers hosted their 4th Annual Arkansas State Federation Dance on June 5 at the Ladies Exhibit Bldg. at the Fair Grounds in Harrison. Sixteen couples have been added to the club recently with new class graduates. The new club president is Denver Martin. —*Genevieve Fancher*

Nebraska

Sponsored by the Nebraska Square and Round Dance Assn., the first State square and round dance convention will be held September 17 and 18 at the City Auditorium in Hastings. Registration Chairmen Ken and Peg Rystrom may be contacted at RFD 2, Hastings, telephone (402) 463-8157 for information.

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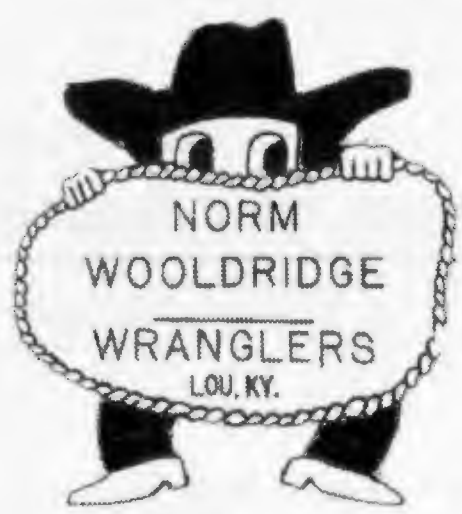


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The Western Nebraska Callers Council is planning a callers clinic to be held Oct. 9-10 at the Promenade Hall in North Platte. Ken Bower of Iowa will conduct the clinic and call the Saturday night dance. Members of the Council will conduct a dancers workshop on Sunday from 2 to 5 P.M. —*Shirley Claflin*

LAWRENCE RISEN

A long time leader in the round dance movement, Lawrence Risen passed away May 18 in Wichita, Kansas. The Risens were among the originators of the Kansas Round Dance Association organized in early 1957 and which resulted in the first Kansas Round Dance Festival. We extend our sympathy to Ruth and to his many friends in the activity.

JACK JACKSON

Formerly from Columbus, Ohio, Jack Jackson passed away in Florida where he had resided for the past few years. Jack had recorded on the Sets in Order label and had traveled extensively before his retirement from the square dance calling field. He will be missed by his family and many friends.

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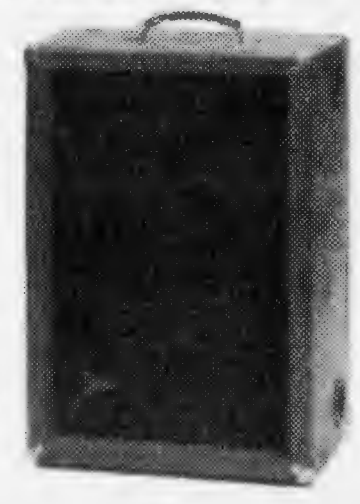
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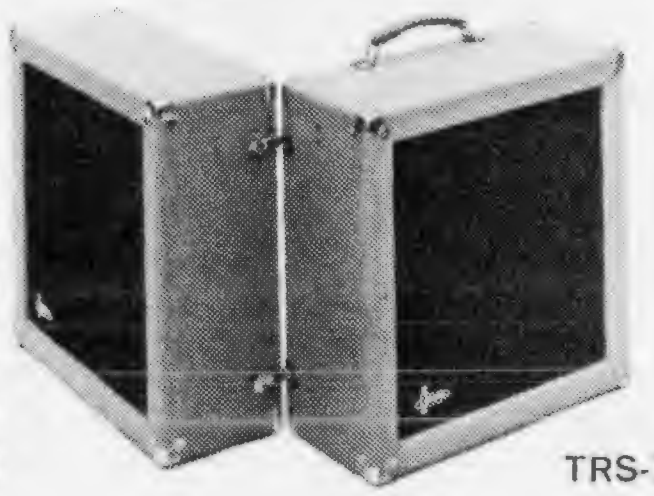


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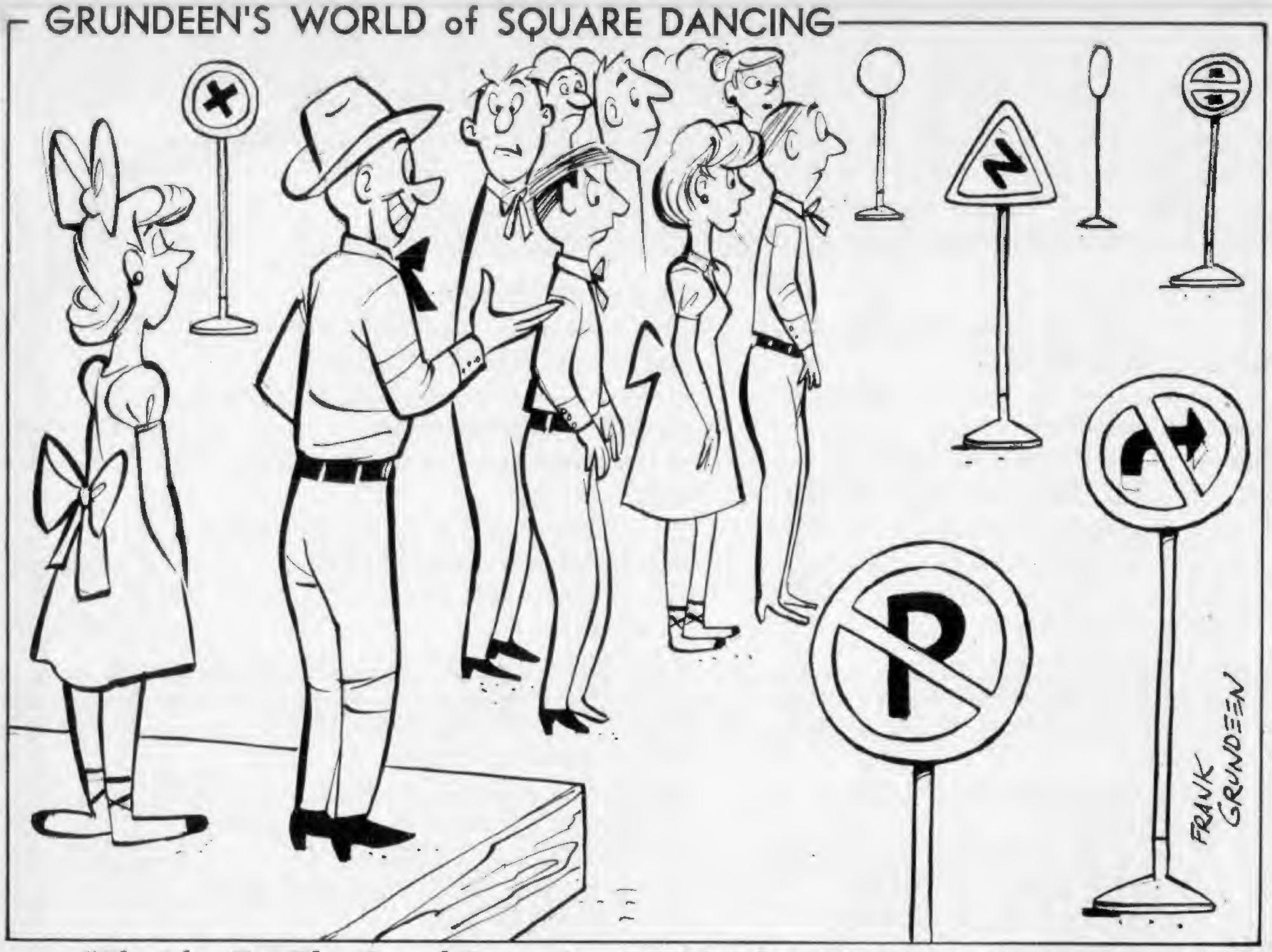
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